### DSC JOURNAL

VOLUME 18 NUMBER 5

MAY 1952

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in camp enjoyed both - right away!

**h's a thrill** to show the picture just 60 seconds after you've snapped the shutter of your Polaroid *Land* Camera.

There's a lot more fun in cruising, camping, traveling anywhere with the camera that delivers finished prints. No waiting and wondering "how they'll come out," no disappointments, no guesswork.

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Polaroid Identification Camera deliver-sinished prints. Employees get their passes then and there! No need for temporary passes, no waiting for photos, no red tape. Anyone can operate. Folds compactly in carrying case.



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#### HOME MAINTENANCE ...

firms, landscape architects, tree surgeons, use Polaroid photos for estimating, for "beforeand-after" pictures as sales aids. Pictures in office record files also make useful reference for follow-up service and maintenance calls.



#### ARCHITECTS . . .



use picture-in-aminute photos to check construction details, record contractors' performance, and make progress reports to clients. Carrying a Polaroid Camera on job inspections saves writing many detailed memoranda.

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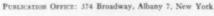
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### THE PRESIDENT REPORTS . . .

The world seems full of figures. The meeting of the Board to be held just as this issue of The Journat goes to press will be the annual budget discussion, and all the committee chairmen and officers are struggling over the problem of how much can be given to each part of the Society's work. Since every one of them considers his area of activity of greatest importance—fortunately for PSA—it is not a simple matter to solve all of the dilemmas that arise. But all hands are working on it.

Some of the above is offered as an alibit for my having fallen behind in answering your letters. I hope to catch up in the coming week—but that was the hope a week ago, too. Please forgive me if yours is one of the delayed answers.

The coming Convention is building to a "bigger and better than ever" affair. According to reports from the Committee, the various Division programs are rapidly nearing completion and each of them offers most attractive features. The photographer—PSA'er or not—who does not attend will miss something of real value.

And, he sure to take your camera to the Convention. In addition to the numerous "guided tours" of New York's most photogenic areas under the leadership of the "name" photographers who know them best, "Photography Magazine" is again offering \$500 in cash prizes for the best photo-journalistic coverage of the whole Convention. The cash will go to those who tell the story best in the fewest pictures, and prints must be 8 by 10 or smaller. Open to all who attend the big week in August, the contest will make it a profitable trip for some of the gang and provide extra interest and excitement for everyone who enters it. All of us are grateful to "Photography" for its addition to our annual gathering.

Incidently, wise PSA'ers will use the registration blank elsewhere in this issue of The Journam. Early registration will not only aid the Committee but will also insure your attending some of the limited doings

like the banquet on Saturday evening, "Do it now" is a good idea.

One of the interesting changes going on in PSA is the great reduction in the number of members who are not affiliated with any Division. In the past year or so the number has dropped from about 1500 to less than 500, and few of the new applications fail to indicate their field of greatest interest. The number who are registered in more than one Division has also increased considerably—a good indication of the valuable work being done by Division officers and committees.

The following is sales talk.

PSA has a great deal to offer anyone interested in photography, but you will get comparatively little from your membership unless you take an active part in it. To most members, The JOURNAL is easily worth the annual dues and we hope to make it even more valuable, but The JOURNAL is only part of PSA's value and a comparatively small part at that. The many services available through the Divisions or inter-divisional committees are far more important to the individual who uses them.

Then, as you meet PSA members, note how much more fun and interest is found by the ones who are active in the work of the various committees. As a rule, you can measure the value of the Society to the individual by what he does to increase that value to others. As in any club, the member who sits silently in the back row gets little from being there, but the workers get a lot.

There's another angle too. The working group are as fine a bunch of friends as you are likely to meet and there is no way to get to know them like working with them. That is more than a hint!

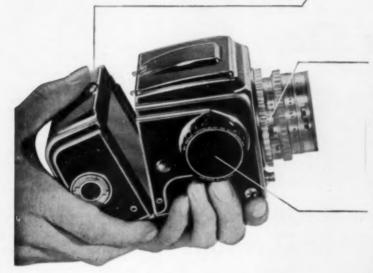
If you want to make your membership more valuable both photographically and personally, volunteer for committee work to your Division Chairman or the head of one of the committees and check up on the services which interest you most.

You can't miss.

Norris Harkness

PSA JOURNAL, Vol. 18, May 1952

# Quick Hexibility AT YOUR FINGERTIPS...



### = HASSELBLAD

THE NEW SWEDISH REFLEX CAMERA

Every few years a new camera really makes history. Such a camera is the 21/4 × 21/4 HASSELBLAD, the new Swedish "reflex". Truly a camera for the photographic perfectionist, a few of its key features are noted here. Full appreciation of the refinements of design that give this camera unprecedented built-in flexibility must, of course, await your personal inspection.



interchangeable film magazines.

You load roll film in interchangeable magazines each with its own exposure counter . . . Switch films as you wish, And you can use different film emulsions, color or black-and-white, in one

### Quick

interchangeable lenses...

The 21/4 × 21/4 HASSELBLAD comes equipped with the matchless Kodak Ektar Lumenized f/2.8 Lens 80mm. Available as an accessory is the longfocus 135mm Ektar Lens and 250mm (10 in.) Zeiss Opton Sonnar Lens, They are quickly interchangeable.

automatic operation with speeds to 1/1600 ...

A single knob controls shutter settings and the automatic interlocking of the film wind. Built-in safeguards minimize possibility of error. The focal-plane shutter has a range of 11 speeds from 1 to 1/1600 second, and built-in sync for flash and strobe.





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Only Omega's optically correct condenser system matches auxiliary condensers with the focal length of each lens... assuring you uniformly brilliant prints and maximum enlargements with each negative size from 35mm to 4" x 5". Only Omega gives you all these features: sturdy incline girder construction for added durability; ventilated lamphousing for supercool operation; counter-balanced head for finger-tip performance; and turn-micrometer mechanism to provide accurate focusing. Insist on the BEST—OMEGA!



OMEGALITE for less contreaty prints, replacing the stendard condenser lamphouse of the Omega D-2. OMEGALITE \$A 975

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### NEW AIDS FOR BETTER PICTURE-MAKING

By JACOB DESCHIN, APSA

Things are definitely looking up production-wise in the industry to judge from the activity and general good humor at the recent St. Louis 27th annual convention and photographic trade show of the Master Photo Dealers' & Finishers' Association. Although the leading announcements were found in the movie and speedlight fields, something new and desirable was unveiled in categories across the board.

The most novel thing at the show, heralding stereophotography's entry in the movie-making field, was the Bolex stereo system, introduced by Paillard Products, Inc., 265 Madison Avenue, New York. This company showed a 400-foot amateur color movie made with its Swiss twin Kern-Paillard f/2.8 fixed focus stereo lens and projected with the Kern-Paillard Stereo f/1.6 projection lens. The film also had a magnetic sound track.

The Bolex stereo camera lens is a complete unit—not an attachment—which fits on the Bolex H-16 camera exclusively after the regular lens has been removed; the stereo projection lens, which incidentally will fit 90 percent of modern 16mm projectors, is used instead of the normal lens. Both lenses, together with a special screen, two pairs of Polaroid viewing glasses and other required accessories, will cost \$397.50.

Paillard also showed the French Berthiot f. 2.8 Pan Cinor lens, the focal length of which is adjustable from 20 to 60mm in steps of 5mm. Designed for 16mm cameras, this versatile lens is coupled with a variable field finder, focuses from 5 feet to infinity and weighs two pounds with the viewfinder. The price is \$447.50. A new Bolex accessory on display was the \$126 gun stock support for the camera, which is shouldered for movie action just like a hunting rifle—almost.

No end of oh's and ah's greeted the new Revere tape recorder, trim and pretty as you please. It has several new features and costs \$225. The recorder uses a seveninch reel for an hour's recording on each half of the tape; has a very convenient counter indexing device, piano key controls, a lever for rapidly advancing or rewinding the tape, normal and distortion recording indicators, and weighs thirty pounds. In addition, a number of accessories, including remote control cords, a \$49.50 auxiliary amplifier for hrge-area performance, and other items.

Keystone Camera Company, of Boston, introduced the low-priced Keystone Path-finder K-29, a \$49.50 roll film 8mm camera equipped with Wollensak 1/28 lens. The camera's features include 12, 16 and 48 fps speeds, continuous film run and sprocket-less loading. Another new Keystone item was the Bel Air Magazine 8, which has an adjustable viewfinder for the wide-angle, ½, 1 and 1½-inch lenses, single frame device, continuous run and four speeds, 12 to 48 fps. A third item was an editor-viewer attachment that plugs into the pilot to the pilot the pilot to the pilot to the pilot to the pilot the pilot the pilot the pilot to the pilot the

PSA JOURNAL, Vol. 18, May 1952



### Take it easy

### Take 3-dimensional pictures of her wedding for the June Bride

WEDDING pictures are always treasured me-mentoes — but REALIST wedding pictures in full, natural color and true-to-life depth are priceless. REALIST pictures are easy to take, too, because the REALIST Camera is so simple to operate . . . a masterpiece of precision engineering.

The REALIST is the ideal personal camera because it exactly reproduces what you see with your eyes. If the original scene is eye-pleasing, it will be equally as pleasing when viewed in the REALIST Viewer.

You'll enjoy owning a REALIST Camera. REALIST pictures are a thrilling experience in lifelike three dimensions and glorious natural color. They're so real they almost live and breathe. If you haven't seen REALIST pictures, ask your camera dealer to show you some. See for yourself how you can "take it easy" with Stereo-REALIST. DAVID WHITE COM-PANY, 387 W. Court St., Milwaukee 12, Wisconsin.



THE CAMERA THAT SEES THE SAME AS YOU

Stereo-RE-ALIST Cameras, Vieners, Projectors, and Accessories are products of the David White Company, Milwankee 12, Wisconsin.

### BUY THESE CUSTOM-BUILT REALIST ACCESSORIES AT YOUR CAMERA DEALER



New, Low-Cost REALIST Viewer Only viewer in its pr range with matche achromatic lenses. But in light source, size, sturdy. Econ but top quality,



The ideal mount for viewing and projection; 3 window sizes, Plastic-



FILM IDENTIFIER

Eliminates possibility of losing valuable film. Puts name and address right on the film—using part of film otherwise blank. Convenient pock-

## "RAPTAR TELEPHOTO ... Sharpest lens we've ever seen."



Floating Dream, setting new track record, Columbus, Ohio



George Smallsraed, Sr., Photographer, The Columbus Dispatch

... "Our Wollensak 15-inch telephoto is a top performer, the sharpest telephoto lens we've ever seen. To make race pictures like "Trotters," you've got to cut through track dust to get peak action. A dependable lens like the Wollensak Raptar, coupled with a Rapax shutter, gives us out-

standing photo coverage," says George Smallsreed, Jr., of the Columbus Dispatch.

You, too, can get sharp, clear salable prints. You, too, can increase your ability, enhance your reputation by using the lens and shutter leading press photographers rely on . . . Raptar lens in Rapax shutter.

WRITE for new literature and the story behind Wollensak quality

Che. STILL - MIGH STEEL

WOLLENSAK OPTICAL COMPANY
801 HUDSON AVE., ROCHESTER 21, N. Y.

light housing of Keystone's Belmont 16mm projector and its Regal 8mm projector. The attachment will be sold as part of the projector. The editor-viewer, which permits magnified frame by frame editing and includes a notching device to mark the film for cutting, will also be sold separately at \$12.50.

A new model of the \$1350 German-made 16mm Arriflex turret camera was exhibited by the importer, Kling Photo Supply Co., 235 Fourth Avenue, New York. In addition to many unique features and convenient handling, the camera's most ingenious device is a mirror reflex system that permits viewing and focusing through the lens while the camera is in operation. The new model, which will be available toward the end of this year, will also take Cine-Kodak lenses in special mounts. camera has an electric motor which is driven by a battery pack slung from the operator's shoulder and will run 2,000 feet of film before having to be recharged.

The new moviemaking development that permits the addition of a sound strip to single-perforated 16mm film has been in-corporated in two new projectors seen at the show. One was Bell & Howell's 16mm combination optical-magnetic recording projector, the Filmosound 202; the other Ampro's. You merely project your silent film as usual and record the potential sound track, voice, music or what-have-you as you would on a tape recorder. The result is a permanent sound-on-film movie as professional as you please.

A new idea from the West Coast was introduced by Windman Brothers, of Los Angeles, and was widely applauded. It is an innocent looking device that when clamped orf to any model of 8mm or 16mm projector permits automatic threading of the film. You simply insert the leader and the gimmick does the rest. A slip ring that clips onto the take-up reel has small pointed projections that grip the film as the film falls into the channel of the reel. The new device, which attaches easily, was to be available in about four months and would be low-priced, the makers said.

Kodak displayed two new movie-making accessories, the Kodak Photo Light Bar for home movie-making indoors, and a transparent Kodascope reel can. The light unit, which sells for \$8.75 and takes the reflector type flood or spot lamps, has two sloping uprights which can be swiveled for super-imposing the two light beams or for convenient storing. The reel can, at \$1.60 with one 400-foot reel, or separately at 90 cents, is a fully transparent plastic storage can.

Sto-A-Way, a new mat-white portable projection screen made of rubber, thus permitting closeup viewing without the annoyance caused by granular surface screens, was shown by Commercial Picture Equipment, Inc., of 1567 West Homer Street, Chicago 22. The 36x36-inch screen, which is housed in a new-type compact carrying case and is simple to set up, costs \$11.95.

"Perma-White", a new process that is guaranteed for ten years to retain the whiteness and brilliant reflective qualities of glass-beaded projection screen fabrics, is announced by Radiant Manufacturing Corp., Chicago. The material is washable, flame and mildew proof.

PSA JOURNAL, Vol. 18, May 1952

### Now Make Beautiful Enlargements From Your Home Movies!



Model E 208-for 8mm film. \$37.50 Model E 216-for 16mm film, \$39.50

### Sharp, clear prints, from 8mm or 16mm color or black-and-white film.

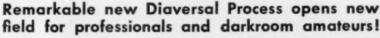
Remember the times you've watched a close-up on your home movie screen, and exclaimed, "Wish I had a picture of that!"

Now at last, favorite movie shots can be enlarged into fine prints easily

Simply select the frame you wish to enlarge as it is projected bright and clear on the baseboard. Then make the picture with Gevaert patented Diaversal paper that eliminates negatives, produces deep-toned, quality prints. Any standard 8mm or 16mm lens may be used.

The Revere Enlarger-Viewer is perfect, too, for close study of your films. Used with the Revere Curvamatic Splicer, it makes an ideal editing outfit. See your Revere dealer now-he'll be glad to give you a free

demonstration!





Makes superb salon-size prints from any color transparency without negatives. Uses any standard enlarger.

Diaversal paper is now available in all sizes up to 11" x 14". This makes it possible for professionals as well as darkroom amateurs to make quality prints from any color transparency, including 35mm and 3-dimensional slides, without first making negatives. This opens tremendous opportunities for everyone in the photographic field.

Heretofore, because of the need of making a negative, a single print from a color transparency was very coatly. With this sensational new process, fine quality prints may be produced directly from transparencies or slides for a few cents each. For the owner of a standard enlarger all that is necessary is a set of Diaversal chemicals, either small or large, and Diaversal paper in any standard size. Get complete information from your Revere dealer today!

REVERE CAMERA COMPANY . CHICAGO 16

The all-aluminum lightweight Germanmade Siemens Splicer and Editing Board for 16mm film has been placed on the market by Ercona Camera Corp., \$27 Fifth Avenue, New York, the American distributors. When not in use, the board folds compactly. The price is \$38.75.

"Better Movies in Color", a simple guide for beginners, has just been published by Kodak at 35 cents. The 24-page miniature manual, which contains more than 60 illustrations, most of them in full color, gives practical guidance on making good movies in color, indoors and out, but does not oversimplify admittedly difficult points. The book also contains information on how to put on a show at home.

"The Handbook of Free Films", a 237page, clothbound list of almost 2,400 16mm films that may be obtained on free loan from more than 750 business concerns, organizations and governmental agencies, has just been published at \$10 by Allanan Associates, 509 Fifth Avenue, New York. The book describes each film and indicates where and how it may be obtained. More than half the available films are in color.

Sawyer's, Inc., of Portland, Oregon, makers of the popular View-Master stereo reels, showed their View-Master stereo camera for taking 37 stereo pairs on a 20-exposure roll, 69 pairs on the 36-exposure roll, for mounting in the familiar View-Master Personal Reels. The camera costs \$149 and has matched 25mm coated [/3.5 anastigmat lenses and includes several popular features. Among the accessories

are an inexpensive film cutter. A flash attachment, carrying case and other items will be available later.

David White Company, of Milwaukee, makers of the Stereo Realist camera, displayed a low-priced focusing Realist Handi-Viewer, to be sold at \$9.50. The attractive new viewer has the same matched lenses, illuminating system and picture size of the original, higher priced model, which will continue to be available, but without provision for interocular adjustment. The viewer lights up when the stereo slide is depressed slightly in the holder.

### Speedlight and Flash

Speedlight units included the first speed flash device to utilize the new electronic circuit developed by National Carbon Company and published in the March, 1952 issue of the PSA JOURNAL. This was the Sun Lite, introduced by Hershey Manufacturing Company, of Chicago. A portable speed light source using dry batteries, the Sun Lite yields one thousand flashes per 225-volt battery, ten thousand flashes from one flashtube, recycles in five seconds, weighs 41/2 pounds and costs \$79.50, complete with battery pack, lamp unit and camera bracket. Flash guide numbers are 160 to 330 for black and white, 40 to 60 for color. The word was passed around, too, that at least four more manufacturers are preparing to use the new circuit for similar devices in the near future.

Two new Strobonar portable speed lights were introduced by Heiland, the Model III at \$189.50, the Model IV at \$369.50. The Strobonar III weighs \$3/2 pounds, uses a 100-watt second GE FT-110 Eashtube rated at ten thousand flashes, has black and white guide numbers of 270 to 430, 45 for daylight Kodachrome, and permits time intervals of six to eight seconds between flashes. The Strobonar IV, for which guide numbers were not available at the show, is a 13-pound unit for AC or battery operation and is the first to use the new type 200-watt-second GE FT-218 flashtube. A feature of the new unit is a light control dial that permits varying the light output from 50 to 100 percent.

Powell showed an improved new model of the Powell Repeater Flash in a choice of 60 or 100-watt-second units, \$97 for the first, \$119.50 for the other. The Powell uses a portable power pack with two rechargeable batteries and comes complete with built-in charger. Weight is 5 pounds, 7 ounces. Also works on AC. The battery is charged for 250 flashes. Overnight recharging yields power for another 250. The Powell has a double plug, one for X-type shutters, another for time delay, up to 18 milliseconds.

Carl Zeiss, Inc., displayed the Ikotron speed light, a 1,200-volt unit using a dry cell battery yielding 2,000 flashes per battery. The unit costs \$265, a replacement battery \$85.

A new line of batteries for photoflash use was introduced by General Dry Batteries, Inc., of Cleveland. Makers of dry batteries for such devices as hearing aids and radios for the last 33 years, this company has used special construction features to achieve an extra long life for the new product. The company will make the D, C, penlight and 22½-volt B-C batteries, priced at 15 cents for the D and C, two penlights for a quarter and \$1.10 for the B-C battery.

Jen Products Sales Company, 419 West Forty-second Street, New York City, had \$14.95 Jen B-C flashguns for the Argus and the Speed Graphic, with shoe clips to fit both cameras, and a group of flash accessories. Two were vertical brackets for the Rolleiflex and the Stereo-Realist, each \$1.95, a third was a universal accessory shoe clip at \$2.50.

The concentrated-arc source zirconium, the pin-point light source revealed by the Western Union Telegraph Company soon after the war, came into the news again in Sylvania's booth. This manufacturer of flash and flood lamps, who now has control of the arc source, demonstrated the pessibilities of the lamp in projecting images directly without a lens. The lamp is available in wattages ranging from 2 to 300, open arc to 1,000.

#### Accessories, Etc.

A photoelectric type exposure meter designed for use with the Minox camera was one of the show's accessory attractions. This is a metal device measuring about 1x1½ inches and about a half-inch thick, and costs \$24.95 with leather case. This German-made meter may be adjusted for ASA speeds of 10, 20, 40 and 80. The meter is first set for a lens opening of f/2, 2.8, 3.5, 5.6 or 8, then read directly in terms of shutter speeds.

PSA JOURNAL, Vol. 18, May 1952





### Now you can make low-cost sound movies

Now Bell & Howell brings the making of sound movies within your reach. Here is the new 16mm Filmosound 202 - not just a sound movie projector - not just a magnetic sound recorder - but a combination of both for making and showing sound movies. You need no expert knowledge, no costly professional equipment.

With the Filmosound 202, narration and sound effects to accompany the film can be recorded just the way you

want them . . . while all details are fresh in your mind. Changes in the sound can be made when and as often as you want them. Only with magnetic sound movies is this possible at but the cost of the film and soundstripe.

Now you can add sound to old silent films . . . new sound to a film with an obsolete sound track. Use coupon for full details on magnetic sound movies and the new Filmosound 202. Or see your Bell & Howell dealer today!



Record voice and sound effects, and mix voice with musical background, as picture is projected. All recording errors can be easily and quickly corrected. Magnetic recording will last for life of the film, yet can be changed instantly.



sound immediately after you record. Later, to change the sound, erase and record again in one simple step. Remember, your Filmosound 202 will project any 16mm film, silent or sound.

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### the sensational, new 16mm RECORDING PROJECTOR

eed for life: During the life of the prod-y defect in material or workmanship remedied free (except transportation).

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Address

Burleigh Brooks Co., 10 West Fortysixth Street, New York, displayed the new \$95.66 Schneider 35mm Xenogon 1/2.8 wide angle lens coupled to the rangefinder of the Leica, and the Excelsior tilt top head at \$6.75. Accessories for the Rolleiflex included a new \$3.75 focusing extension hood made of fine bellows leather and incorporating a nose guard; and a graduated filter that fits snugly over the Rolleiflex lens shade. This filter, which costs \$10.20 with leather case, has been returned to the market after a lapse of ten years.

Saul Bower, Inc., 114 Liberty Street, New York, showed the Bower Photo Flash Unit, a handsome, well designed but low priced \$6 for reflector, battery case, cord and bracket-highly polished aluminum gun for most cameras with built-in flash synchronization. The company also had a series of steel cable releases of the locking type, with wing handle. A 20 and 40-inch release for the Compur shutter is \$2 and \$2.50, for the Leica, \$3 and \$3.50.

A series of Gadg-It Bags in a new tropical tan shade was on view in the Diamond Case Division of Louis Lefkowitz & Brother, Inc., New Brunswick, N. J. Made of Swedish leather, full grained and without dve, the cases are \$10.50 to \$49.75 depending on the size, which ranges from that for the miniature camera to a case for 4x5 press cameras.

A good looking, roomy case with large outside pocket and made of top grain cowhide leather was offered by the All-American Goods Company of Chicago, Other features of this \$39.95 case, which will accommodate cameras up to 4x5 and accessories, include a sturdy stainless steel frame, a sponge rubber bumper on the back of the case, a large bellows pocket inside the lid, adjustable partitions and an adjustable double leather carrying strap with sponge rubber, leather covered shoulder pad.

A new Rapax No. 4 shutter with full synchronization and press focus lever was shown by Wollensak Optical Company. Speeds of this \$75 shutter are 1/2 second to 1/200th. It will take 71/2, 81/4, 91/2 and 15-inch Series 2 lenses.

Alfa Photo Corp., 303 West Forty-second Street, New York, displayed the Teweflex, a reflex viewer for the Leica or Contax type camera. The device incorporates a new type mirror design, a five-power magnifying viewer and a 25-power critical focusing feature

The Deluxe Cordomatic spring-back reel, holding 18 feet of heavy duty rubber covered cord (two wires plus ground), is announced by the Air Photo Supply Corp., 555 East Tremont Avenue, New York, The \$5.95 device is equipped with a molded standard Belden plug for AC or DC, and has a tension lock to stop the cord, an automatic rewind and a bracket for attaching to wall or equipment.

The Alpa-Xenon 50mm f/1.9 lens for the Swiss 35mm Alpa Reflex and Prisma Reflex 35mm cameras is announced by Heitz and Lightburn, 150 West 54th Street, New York, the importer. Of the Gauss type with six elements, the lens is coated on all free surfaces. It is supplied with a special red focusing mark for taking infrared photographs with dark red filters. Equipped Prisma Reflex, \$427.

Stereo Slide Service, Old Greenwich, Conn., official Eastern mounting service for the David White Company of Milwaukee, offers 48-hour service. Same-day service also available for small additional charge. The company has economy coupon books for processing ten rolls at intervals.

A revised edition of "Kodak Wratten Filters for Scientific and Technical Use" has been published by Kodak at 75 cents. The list covered includes more than 100 filters for black-and-white and color photography and scientific uses.

Graflex, Inc., is now equipping all Graffite flash units with the new Graffex Testlite in place of batteries. The Testlite has a small socket holding a conventional flashlight bulb and is used to check that all battery case connections are in order for flash use. The Testlite may be purchased separately for sixty cents.

Five new brushes for spotting and color prints, one of which, designed for amateur use, is the Kodak Spotting Brush No. 2, a general purpose brush costing 45 cents. The other four are Kodak Deluxe Spotting and Coloring Brushes in sizes 0, 2, 6 and 8, made of high quality camel's hair and costing from 60 cents up.

Kodak Ektachrome roll film is now available in Type B for use in artificial light, including flash, as well as in the daylight type. The new lamp is balanced for use with the clear 3200° Kelvin flood lamps. When using clear flash lamps, a Wratten 81-EF filter is required. The film rating is ASA 6, the price \$1.79, the size 120 and 620. Data sheets containing specific filter information on the emulsion used in manufacturing each roll are packed with the film.

### Cameras, Projectors

DeJur-Amsco, of Long Island City, N. Y., showed models of their long-rumored twin-lens DeJur Reflex twin-lens camera, this company's first camera in the still field. When available for the market in the near future, the camera will sell for under \$100. It uses 120 film, has a Wollensak f/3.5 lens, Alphax synchronized shutter with speeds to 1/200, a focusing hood that opens at the flip of a lever and simplified film loading with protected film

A new 35mm Japanese camera, the Konica, with a 50mm Hexanon coated f/2.8 five-element lens that is said to have unusual covering power, was seen at the show. The camera was introduced by its importer, Rayelle Foreign Trade Service, of 76 West Chelten Avenue, Philadelphia 44. Rather impressive at the price of \$135, the camera is well made, has a collapsible lens mount, Compur Rapid type synchronized shutter, an ingenious combination rangefinder and viewfinder and other popular miniature camera features.

Burleigh Brooks Company displayed three models of the new German-made Regula 35mm camera, all with synchronized shutters. With 50mm Steinheil Cassar 1/2.8 coated lens in Compur Rapid M-X flash shutter, the camera is \$65.50; with the same lens, but in Prontor S shutter with M-X synchronization, \$55.85; with 50mm Stein-

with the new lens, the Reflex is \$357, the heil Cassar f/3.5 coated lens in Prontor S shutter, \$48.50.

Carl Zeiss's new camera was the medium priced 35mm Contina, equipped with Zeiss Tessar coated f/2.8 lens, M-X sychronized Compur Rapid shutter, built-in rangefinder and film reminder. The same camera is also available with the Novar f/3.5 lens in synchronized Prontor SV shutter with speeds to 1/300.

The \$18.95 Isoflex I box-type camera was a feature in the booth of Benard Sales Company, 150 Nassau Street, New York. The camera has a coated lens with f/7.7, 11 and 16 openings; a focusing mount, built-in synchronization, large size brilliant type viewfinder, double exposure prevention and takes 12 pictures 21/4x21/4 inches on 120 roll. The company also displayed a series of cable releases ranging from 6 inches to 10 feet and costing 75 cents to \$8.

The first postwar version of the 35mm Dollina, the Super Dollina II, and a new 35mm Edinex Midget Marvel, have been imported from Germany by Camera Specialty Company, 50 West 29th Street, New York, the American distributors. Dollina is a bellows type miniature that swings out for action at the release of a simple spring catch. It has a Zeiss Tessar 1/3.5 coated lens in a flash-synchronized Compur Rapid shutter with speeds to 1/500th; split-image rangefinder camcoupled to the lens board and double exposure prevention. It costs \$129.50. The Edinex Midget Marvel is a \$29.95 miniature with an 1/4.5 coated lens in a Prontor S flash-synchronized shutter with speeds to 1/300th. Other features include a built-in self-timer, an optical viewfinder and a depth-of-field scale engraved on the lens mount

Three types of projectors were intro-uced. The Three Dimension Company's (4555 W. Addison Street, Chicago 41) TDC Streamliner 500 Duo for projecting both 2x2 and 21/4-inch-square slides, has a 500watt lamp, AC blower cooling and a 6-inch f/3.5 lens and includes changes for both slide sizes. A 300-watt \$69.50 model of the Duo is also available. American Optical Company, of Boston, has a Delineascope Model GK bellows type projector designed for 31/4x4-inch slides, but also taking, with accessory slide holders, the 2x2 and 2\frac{1}{4}x2\frac{1}{4} slides. This blower cooled projector permits focusing the 750-watt lamp for the different double condenser units required when handling the various slide sizes. Available lenses vary from 61/2 to 24 inches and the projector price, depending on the lens selected, ranges from \$220 to \$327.50. The third type projector was the midget, low-priced 5x5-inch model of the Visual Cast, a device for front-ofthe-room projection of photographic or other transparencies by laying the material on an illuminated table and projecting the image by means of an overhead wide angle lens and a mirror placed at a 45-degree angle to the projection screen. Folded, it forms its own carrying case. It weighs 10 pounds and costs \$75. The maker is Victorlite Industries, Inc., 5350 Second Avenue, Los Angeles 43.

Another projector, one of the smallest ever made, was one designed for the Minox camera. It is called the Hollyside, uses an



Camera \$99.50 Flash \$10.00 Case \$7.50

### America's most distinguished 35mm camera argus c-four

No other camera combines such amazing ease of operation with this exclusive array of precision features!

Ultra-fast f:2.8 Cintar coated lens—a truly great lens—to give you beautifully defined pictures in color and black-and-white—even in failing light! Combined rangefinder and viewfinder—to give you an in-focus "picture-window" view—even if you wear glasses!

Most accurate shutter mechanism built...1/10 to 1/200 second. Built-in flash synchronizer.

See the versatile Argus C4-at your Argus dealer!



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For fullest enjoyment of color slides—ARGUS PBB 200 projector. Triple condensing optical system beams up to 35% more light on the screen. Four-inch lens gives 32" x 48" true-color image at 12 feet. Silent blower keeps valuable slides cool, protects them—always! Many other exciting features—an unmatched value at \$49.50.

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-world's largest manufacturer of 35mm cameras

f. 4.5, 2-inch lens in focusing mount, is convection cooled, uses a 75-watt lamp, and costs \$30.95.

#### Darkroom

A new 8x10 Time-O-Lite contact printer employing as light source the Aristo variable-color light unit for printing Varigam variable-contrast paper, was seen at the show in DuPont's booth. By operating a switch the light changes from green to a mixture of 'zlue and green, and finally blue. With Varigam this results in contrast changes, with other papers the change is in the printing speed, the fastest exposure at the blue end, the longest at the green, with variations in speed between the two. The Aristo contact-print source will also be available in sealed units to fit all standard contact printers from 5x7 and up.

Kodak introduced a new Kodacraft miniature roll film tank for developing two rolls of 35mm or 828 film at the same time. The new tank is the daylight loading type, employs 35mm width aprons and costs \$2.53. The aprons are also sold separately at \$5 cents each.

The demonstration of Photo Sweep antistatic spray, the new static eliminator for negatives, drew attention to the booth of the Electro Chemical Products Corp., East Orange, N. J. Negatives treated with Photo Sweep, then wiped lightly with a soft cotton cloth, remain free of dust for a considerable period. The company also has a negative strip applicator with an overhead cup for supplying anti-static fluid to moisten two pads between which the film is drawn for cleaning and wiping in the same operation

Franklin M. Morgan, 303 West Fortysecond Street, New York, introduced the Lawler LTC Temperatur Control unit with internal moving parts of stainless steel. Fully automatic, this thermostatic unit costs \$110, the assembly including a tail pipe for delivery of tempered water to water jacket or sink. The unit is made of chromium-plated brass.

Cykora, Ansco's medium high-speed, warm tone chlorobromide enlarging paper, is now available in a glossy surface, doubleweight paper, in contrasts 1, 2 and 3.

Federal Manufacturing & Engineering Corp., of Brooklyn, N. Y., has published a new booklet, "Enlarging for Beginners", which is just that, and costs only a dimeat your dealer's.

Speaking of enlarging, a very helpful little booklet on how to improve the quality of your prints may be obtained free of charge from Simmon Brothers, Inc., 30-28 Starr Avenue, Long Island City 1, N. Y. The booklet is "The 3 Basic Points of Print Quality" and the author is Rudolph Simmon, the idea man of his famous company and an enthusiastic amateur photographer.

Although not a new product, but still as popular as ever, are the hand-painted ties of rayon or nylon in maroon, bright red, navy, medium blue, dark green, brown and gray, available at \$5.00 each, postpaid, from PSA Headquarters, 2005 Walnut Street, Philadelphia 3, Penna.



The registration trailer at Santa Barbara PSA Town Meeting last March. Photo by Holloway.

### PSA Town Meeting Great Success

(EDITOR'S NOTE-the following report of the PSA Town Meeting of Photography in Santa Barbara, California, on Saturday, March 1, is printed in full as received from Boris Dobro, the Chairman of the event. because of its great interest to PSA members in general and also because it may provide other individuals and groups with a wonderful idea for an interesting and educational day in their own communities. If further details are desired, please ask Headquarters for the information.)

A trailer was provided by a local dealer for registration purposes. It was located on Cabrillo Boulevard at State Street. The registration started on schedule at 8 A.M. Mrs. Elizabeth Stewart gave out badges and ribbons to the "Officials" (members of local camera clubs and Honor guests). Everyone else received a sticker for his car and a city map. In spite of the prediction of rain, more than sixty people arrived and registered before 9 A.M. Representatives and guests from Paso Robles, Arroyo Grande, Atascadero, San Luis Obispo, Santa Maria, Lompoc, Ventura, Oxnard, Santa Monica, Hollywood, El Monte, Alhambra, Redondo Beach, Long Beach, Los Angeles, Pasadena, and as far away as Fresno (250 miles) and San Diego (225 miles) attended.

At 8:20, the first caravan of seven cars guided by two local photographers, started out for shooting around the beautiful grounds of the Court House. A large sign reading: "PSA Town Meeting of Photography", was so conspicuous it completely dominated the courtesy sign of the dealer on the trailer, which made it easy

As new groups arrived they were immediately directed to the location of their choice for shooting under the guidance of the local camera club members. The Chairman drove around from one location to another and supervised the shooting,

At 12 noon, a crowd of more than 200 interested people assembled at the BROOKS INSTITUTE OF PHOTOGRAPHY where six beautiful models and a "bride and groom" couple were available for photographing. Mrs. Elizabeth McMenemy,

PSA, took care of the registrations here. In the large studio, with proper background and lighting, the "bride and groom", set up by Herbert Boggie, were photographed by the eager amateurs, while out on the patio and the spacious grounds at BROOKS, models, dressed in Spanish costumes and formal gowns, were posed by Richard Boyce, PSA, for outdoor shooting. One of the most interesting attractions was a model with an off-the-shoulder costume (very voluptuous effect), who proved very popular with the most ambitious photographers.

Fred Archer, assisted by Russell Illig, PSA, demonstrated "Portrait Lighting", while in the "Color Lab", dye transfers were made by students supervised by Charles Perry, PSA, under the observation of an interested and appreciative crowd. The shooting session was the most successful part of the day, and it was with reluctance that the huge crowd left the grounds to continue with the next features of the program.

At 4 P.M., some fifty color enthusiasts assembled in the High School projection room. Merle Ewell, assisted by Al Stewart, Henry Greenhood, Floyd Norgaard and Vella Finne, conducted a Color Slide Clinic, in which only slides provided by the public

were shown and discussed.

At the same time, a Print Clinic was in progress at the Recreation Center, conducted by Harvey Brown, Fred Archer, Floyd Evans, Ernest Brooks, Mel Phegley and Boris Dobro, with the audience participating. Approximately seventy-five "shutter bugs" were present. It was regretseventy-five table that the amateurs did not supply sufficient prints for discussion, so that stock prints had to be used. They were also negligent in bringing in prints to the tables for personal advice on their work; however, the crowd responded with lively enjoyment to the questions and answers period. Both meetings adjourned at 6 P.M.

At 7:30 P.M., 151 people gathered in the auditorium at the Recreation Center for the closing event of the day. Mr. Boris Dobro gave a lecture on "How to Improve Your Snapshots", and stressed the importance of composition. Mr. Rex Fleming, PSA, was very helpful with props and lights, and Hal Beckwith, PSA, was responsible for the stage direction.

The PSA Service Medal was presented to Ernest H. Brooks by Harvey Brown, and Fred Archer read a message from Shirley Hall, who was unable to attend, which explained the plan and program of PSA. Al Stewart gave a lecture, "How To Improve Your Color Slides", and Harvey Brown presented a collection of world famous prints by Max Thorek, Fraprie, and others. The meeting adjourned according to schedule.

The photographers who attended left with the mutual feeling that it was a day well spent, and a fine day for the PSA.

Many asked: When do we meet again? Boris Dobro, APSA, Chairman

### Here's News

These notes are printed in the order received from around the country.

Howard E. Foote, APSA, New York City, has added an ARPS to his name . Merle S. Ewell, Los Angeles, and Eric Ergenbright have organized "Through the Lens Vacation Tours" and the plans sound good . . . Henry W. Greenhood, Hollywood, was seen recently taking a picture of a "character" at Beatty, Nevada, and telling his subject to "wait a minute 'til I take one on the other side of the film" . . . His generosity is going to leave his grapefruit trees bare un-Les Mahoney takes care out there in Phoenix, Arizona . . . Geraldine Fields, Phoenix, has announced her engagement to Dudley Peebles.

It was almost a hundred per cent PSA cast when judges for the Rochester International Salon got together last month in Rochester, N. Y.; they were Gottlieb A. Hampfler, Kennett Square, Pa.; O. E. Romig, Pittsburgh; Helen C. Manzer, Jacob Deschin and Thomas J. Maloney, all of New York City; Dr. Gordon B. White, Ontario, Canada; Arthur M. Underwood, J. Lawrence Hill, Jr., and Fritz Trautman, all of Rochester, N. Y. . . The Arthur S. Mawhinney's, New Rochelle, are no longer raising dogs: it's now African violets. . . John Howard and Tom Miller, both Rochester, are in show biz: they arrange instructional meetings for Kodak personnel and "pack 'em in". . . Eva Briggs. Detroit, is just sending out her New Year's greetings with a Briggs choir-boy photograph on the cover, the lady herself photographing actor Leo Carrillo on the back page, and a vibrant message between. . And speaking of that Brizes gal, she staged a Gallery showing on March 8 of "Detroit's Women of Achievement," using Briggs photos, of course.

Irma Louise Carter, Manhattan Beach, Calif., is flying around the world, talking to PSA clubs on the way. . Long time editor of PSA Journal, Fred Quellmals, Jr., Hon. PSA, has been elected a director of Kutztown ROTARY Club.

And what's new with the rest of you? Put it on paper and mail it now while it's **BOOK REVIEWS** 

THE FACE OF WAR, by Charles and Eugene Jones, Prentice-Hall, Inc., 70 Fifth Ave., New York 11, 166 pages, 734 x 1034, illustrated, cloth, \$5.00, 1951.

Two news photographers, 26, twin brothers, who had flunked the Marine Corps photo school, went to Korea as TV cameramen for NBC. In the course of riding into Pyongyang with the tanks, 'chuting into Sukchon with the paratroopers, hiking into Seoul with the infantry, and boarding Marine Corps assault boats to Inchon's "Blue Beach One," they exposed 26,000 feet of 16mm film in their Filmo movie cameras.

From these reels, shots which reflect the war in the faces of those who live and die on the field of battle have been enlarged, some to full-page. Since 16mm movie film is nonchalant about grain and scratches, print quality causes no concern here. There is none. So this book serves the good purpose of proving to fussy photographers that print quality is merely one attribute of a picture, and that movies converted to stills still can be moving.

The Jones brothers knew what they wanted, and proceeded to get it, sustaining wounds in the process. They have produced a virile book illustrated with living photographs and written in—terse, dirty, fatalistic GI verbiage. A book which reflects modern warfare in the tense, soiled, frightened faces of men, women, and children. A book which makes the photographer glad he is part of a photography which can produce such results; and not too happy that he is one of the human beings who permit such things to happen.

No amateur will learn much about the technique of photography by reading this book, but of the possibilities of photography he will see and learn greatly. Photographs which, bereft of darkroom abacadabra, are stark, moving drama; pictures which really speak. Embellished by text which takes the reader as close to war as likely he'll wish to get.

Print Quality, by Alec Pearlman, The Fountain Press, London, England, 116 pages, 5 x 7½, illustrated, cloth, \$3.25, 1951. Available from Rayelle Publications, 5700 Oxford St., Philadelphia 31, Penna.

Print quality is defined by this author as a certain elusive attribute which customarily is found in the work of other photographers, but which so often escapes the common, or garden variety, amateur. In this informative volume he tells how print quality may be captured, although, in the process, he presents what amounts to an advanced course in photography.

For so small a book, this little volume packs a mighty lot of photography. The numerous steps to print quality are explained in detail. And so is "balanced lighting," a photographic method which will help every photographer to improve his pictures and automatically to incorFREE CAMERA, LENS CATALOG



JUST OFF PRESS. 72 paget crommed with THOUSAND of nevest PHOTO TOOLS, CAMERAS, (Press, Studio, Candid, Special Purpose, etc.), LENSES, PROJEC-TORS, Lighting Equipment, Developing Equipment, PRIARGERS, FRANCESCHOOL, for the omateur and prefessional, in every day, scientific or industrial wark,

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INI PHOTOGRAPHIC EQUIPMENT FOR OVER 34 YEARS 321 S. Wellicth Ave., Chicago 4, III. U.S.A.

porate many, if not all, of the elements which combine to make print quality.

The book starts with the beginning of print quality—the negative—and goes on to show how to make and to tone prints for top-quality effects. Additionally, there is a valuable chapter on the photography of snow and water.

There are numerous examples of print quality in excellent reproductions of photographs made by the author, plus his own enlightening explanations of how he made the pictures. In effect, this is a text book, but it is one of those fascinating texts which the amateur won't want to close.

#### PSA TRADING POST

Open to individual members, free of charge. Limit 25 words each. Copy clases the touth of the second preceding month before publication.

For Sale—105mm 1/6.8 Leitmeyr Weitwinkel lens, coated in Prontor II (2) flash shutter 1 sec. to 1/200 T.B. will cover 4x5. New \$25. Justin Hartley, Colchester, Conn.

Wanted—Direct focusing magnifier attachment for Zeiss Ikon "Movikon" 16mm movie camera, supplementary lens for 2.5cm lens and Movikon 16mm, 50 ft. cassettes. George E. Marak, 1104 S. 25th St., Colorado Springs, Colo.

For Sale—Speed Graphic 2½ x 3½, like new, Optar f/4.5, film holders, f.p. adapter, range finder, filters. Levin G. Hayman, Box 45, Salisbury, Md.

Wanted—11 in. lens for Kodak Master Slide Projector. N. Merrifield, 260 N. Algoma, Port Arthur, Ont., Canada.

For Sale—De Jur Versatile II less lens, like new. 35mm to 3½ x 3½ negative holders. James E. Barta, 130 Market St., Passaic, N. J.

To Swap—Retina 35mm slide & strip film projector, case, etc. 2½ x 2½ projector desired. H. O. Ranger, 1 Gaylord St., So. Hadley Falls, Mass.

For Sale—One copy of Wall's "The History of Three-Color Photography." Rare, outof-print book in excellent condition. \$50,00. George W. Sawdey, Research Laboratory, Kodak Park, Rochester 4, N. Y.

### OCEAN THRILLS AWAIT PSA VACATION-TIME CONVENTION VISITORS

FIELD TRIP STEAMER TO CRUISE NEW YORK HARBOR AND MAJESTIC HUDSON

BY JACK A. GOLDSACK

Americans returning from abroad and others who reach these shores for the first time unanimously agree that the most inspiring picture in the world is the first thrilling sight of New York harbor as they sail up the Narrows.

One cannot help but be overwhelmed by the spectacle. Dominating the scene is The Statue of Liberty and the downtown towers of Manhattan, the heart of this perpendicular city. To the right Long Island stretches from the Brooklyn docks for a hundred miles eastward. Staten Island, famed for its Revolutionary history is to the left.

The ship glides smoothly past Governor's Island, a major military establishment. In a matter of moments you reach the inner harbor where you can focus your lens on a variety of breath-taking views. You can almost reach out and touch the famed Statue. The magic skyline, the huge suspension bridges, monster ocean liners flying the flags of many nations and busy fast moving tugs all vie for your attention and invite you to unlimber your shutter finger.

Your ship veers to starboard and you are now in the majestic Hudson which combines beauty with the bustle of commerce. It has often been said this river is far more beautiful than the Rhine. Certainly it has more to command your interest and attention.

If it has never been your good fortune to have made this trip, and even if you have, so long as you are interested in pictures, here is good news. You have a thrilling experience ahead. For this is only one of the major field trips awaiting you at the New York Vacation-Time Convention of PSA. And, says Ed Wilson who has planned this unusual event, "It will be a humdinger!"



A new addition to the New York skyline is the striking United Nations Building. Photo in 1951 by Floyd A. Lewis.

You will board a streamlined steamer, the State of Pennsylvania, with ample accommodations for 3,400 passengers comfortably. This veritable ocean liner has been chartered for the entire afternoon of Thursday, August 14th. This is no mere boat ride. The entire purpose of the four hour cruise will be photography and fun. You will see and shoot the New York skyline and other points of interest from positions and angles you could not possibly approach unless you chartered your own ship. The skipper and crew promise to

bring the ship in close wherever possible to give you ample time to shoot.

Arrangements call for the Captain to proceed around the harbor, up the majestic Hudson to take in important landmarks like the huge George Washington Bridge, Riverside Church, the Cloisters and then up past the famous Palisades. You will see these grand sights from another viewpoint as the ship plows its way back down the Hudson and into the busy East River. Here you will sail past the new city of the United Nations with excellent opportunities to see New York's famous skyline from both shores of Manhattan Island. views will include the enormous Empire State Building, tallest in the world. There will be many other opportunities for sweeping views and close-ups of the Long Island and New Jersey shores as well.

Experts will be aboard to point out the most interesting and photogenic spots and suggest angles and exposures. A bevy of Conover models is being retained to furnish foreground interest at the discretion of picture makers. So, if you want "cheese-cake" that will outdo the work of press photographers who meet all incoming vessels, here's your opportunity.

The price for all of this, believe it or not, is only \$2.50. For this small sum you can join almost the entire PSA Convention attendance for a four-hour cruise that will be unique in the annals of amateur photography.

For detailed suggestions on what to photograph, your attention is called to the article by Floyd A. Lewis, which appears on page 311 of this issue.

And don't forget to immediately mail in your Convention Registration form, which appears opposite. It is important that this form be received without delay.



The 'Round Manhatten Boat Trip will give ample opportunity for views such as these by Edward C. Wilson, APSA. Left: Middown

skyline with Chrysler Building on the left. Right: Liner passing Statue of Liberty.

### Take Your Camera on a 'Round-Manhattan Boat

FLOYD A. LEWIS

For some superb photos of New York that you can't get any other way, take a boat trip around Manhattan Island. For best results, go on a day when the sky is clear and sunny. White fluffy clouds will give your shots dramatic quality if you use a filter (use a haze or "skylight" filter with color film).

If for any reason you can't take the PSA Convention boat trip, or if you want additional pictures during your visit to New York City, boats leave daily from the foot of West 42d Street at 10:30 AM and 2:30 PM, April to October, inclusive. During the summer there are additional sailings at 11:00 AM, 2:00 PM, 3:00 PM, and an evening sail at 6:00 PM. The trip takes three hours and covers about 35 miles.

If you want to be sure of a choice seat, get on board at least a half hour before starting time. There are a number of good vantage points from which you can get good shots; but as the boats sail south from 42d Street and go counterclockwise around the Island, it is best to take a seat on the left side which will be toward Manhattan. Go to the upper deck where you will find seats along the sides with unobstructed views. Other good vantage points are the open areas at the front and rear of the main deck; these locations are especially good for shooting bridges.

You must be alert at all times when approaching "targets" lest some of the best shots be lost, for there is no possibility for shifting back to an especially good point of view once you have passed that point.

Use a shutter speed of at least 1/100 second if possible to prevent blurring on account of the motion of the boat. If your camera doesn't have this high a speed, however, you can still get good shots if you aim at an angle either forward or backward from the boat. In fact, it is good insurance to shoot that way, rather than straight out from the side of the boat, even when shooting at 1/100 second or faster.

As the boat pulls out into the Hudson, you will probably be amazed at the amount of river traffic. If you like pictures of boats, and almost everyone does, you will find a wide variety from which to choose—ferries, tugboats, freighters, barges, and a myriad of smaller craft. You will see at least one large liner at the dock, and you might even see one either arriving or departing. If you are lucky, you might see one of New York City's several fireboats in action. The huge sprays these boats are capable of pumping, make a very dramatic shot.

All of the 'round-Manhattan boats carry guides who call attention to important buildings and other points of interest over a loud-speaker system. Most of these stand out clearly enough from their surroundings so they can easily be photographed. Among those you may shoot on this first leg of the trip are the huge Starret-Lehigh

Building which has an elevator large enough to handle fully loaded freight cars; the Port Authority Building which is an inland freight station handling less-than-carload shipments and also the headquarters of the New York Port Authority, operator of more than \$300,000,000 worth of tunnels and bridges around New York, a grain terminal, and a pier in Brooklyn; and the Bell Telephone Laboratories, that great research center devoted to the development of better telephones and other communication equipment. You can also shoot the ventilating buildings of the Lincoln and Holland vehicular tunnels standing at the water's edge on both the New York and New Jersey sides.



NEW YORK'S BRIDGES

E. C. Wilson, APSA

As you proceed down toward the southern end of Manhattan, you approach one of the most spectacular sights of the whole tour—the skyscrapers of New York's financial district that have become so famous in skyline views of the City. There is an almost endless number of picture possibilities here. You will have two chances to get these shots—as the boat emerges from the Hudson, and after it has turned to begin the second leg of the tour up the East River.

But we're getting ahead of the story. Before turning into the East River, you will sail near the most famous sight of the entire trip—the Statue of Liberty. Situated on Bedloe's Island at the entrance to Upper New York Bay, this noted landmark, which has greeted hundreds of thousands of emigrants and visitors to our shores, stands as a symbol of friendship between the French and American people. You will have chances to shoot the Statue from two good angles, as the boat approaches and after it has turned.

Ellis Island, the port of entry through which all emigrants entering the United States via New York must pass. After leaving the Statue, you will sail past Governor's Island (on right side) where Fort Jay and the First Army headquarters are situated.

Get set now for the busiest picture-taking part of the whole trip. As you start up the East River you will get some of the best views of the New York downtown skyline. Then come two of the City's most famous bridges -the Brooklyn Bridge, granddaddy of all big suspension bridges; and the Manhattan Bridge, a more modern structure. Both bridges offer good photo possibilities themselves and good skyscraper-under-bridge shots as

Soon you will pass the famous Brooklyn Navy Yard where many U.S. Naval vessels are built; this will appear on the right side of the boat. There are always a number of big ships in the Yard and usually a submarine or two as well as smaller craft.



NEW YORK HOSPITAL

Floyd A. Lowis

Just before reaching the Navy Yard you will pass one of the biggest electric power plants in the world, the Hudson Avenue Station of the Consolidated Edison Company. As this is in Brooklyn, it likewise will appear on the right side of the boat. This is only one of several power plants that the guide will point out, and if you like to shoot such things there are several good possibilities along the Manhattan shore (left side).

Next is seen the Williamsburg Bridge, third and newest of the three large suspension spans connecting Manhattan and Brooklyn. Along this part of the trip too are some of the new large apartment developments of New York's lower East Side. Some of these are slum-clearance projects for people of low income; others are regular commercial apartment developments.

Get set now for midtown skyline shots including the famed Empire State Building, tallest building in the world, and the big buildings centering around 42d Street. Some of these are taller than the downtown buildings, but they are farther from shore and therefore don't look so spectacular from the boat. Nevertheless, there are a number of excellent skyline possibilities here that you undoubtedly will want to get.

Near the shore just north of 42d Street is a new addition

Before reaching the Statue of Liberty, you will pass to the City's midtown skyline-a strikingly dramatic addition that is earmarked to become one of the most prominent spots in the entire city. This is the headquarters buildings of the United Nations. Already completed is the 39-story Secretariat Building with its two major walls in effect two huge aluminum-frame windows. Other buildings are under construction. There is no better point of view for shooting the U. N. Building than the 'round-Manhattan boat.

The Oueensboro Bridge connecting Manhattan with the Borough of Queens is now in full view. The structure of this bridge, which engineers call cantilever, differs from that of the other large New York bridges. Its center support rests on Welfare Island which is the site of a number of City institutions. The sightseeing boat goes up the channel between Welfare Island and Manhattan.

A short distance north of this bridge is an institution whose charter was issued by King George III in 1771 when New York was still an English Colony. This is the New York Hospital which together with the Cornell University Medical Center now occupies the huge cathedral-like structures along the shore between 68th and 72d Streets.

From here on you can relax more, as the good photographic possibilities are fewer and farther apart. You will be amazed to find how unlike a big city some of Manhattan's shore line really is.

At 88th Street is Gracie Mansion, home of New York's Mayor, with its broad veranda facing the river. You can get an excellent shot of this beauty spot from the boat, but you will get a rather small image unless you have a telephoto lens. Incidentally, a telephoto lens will bring in many good shots from the boat that will be quite unimpressive with an ordinary lens.

At 125th Street you will pass under the Manhattan link of the Triboro Bridge, which is really a combination of three bridges with connecting elevated roadways all tied together on Ward's and Randall's Islands where more City institutions are located. This structure connects three of New York's five boroughs-Manhattan, Bronx, and Queens. Just beyond the Triboro Bridge is the famous Hell Gate railroad bridge.

The boat now enters the Harlem River which separates Manhattan from Bronx, and you sail under a number of bridges connecting those two boroughs. Some of these are good photographic subjects.

Near the upper end of Manhattan you will see the Sherman Creek generating station of the Consolidated Edison Company. This is by far the most photogenic of the several power houses that you can shoot from the boat, and there are no large structures around it.

As you swing around the northerly tip of the Island, New York's newest bridge comes into view. This is the high arch that carries the West Side Highway over the Harlem River. By way of contrast, one of the City's oldest bridges is just beyond. This is a small low structure carrying New York Central freight trains into Manhattan. It is the only one on the whole tour that is so low that it must be opened to let the sightseeing boats pass through.

At this point one of the most impressive sights of the trip unfolds-the majestic Hudson, with New Jersey's

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### GRADATION CONTROL

ROWLAND S. POTTER, FPSA \*

Dr. Rowland S. Potter, FPSA, retiring after many years of valued service to photography, received a Special PSA Honor Award at the meeting of the New York Technical Section on January 8, 1952.

The citation read as follows: "To Dr. Rowland S. Potter, FPSA, for his years of faithful and outstanding service to photography in the fields of color processes and especially in the development and perfection of Varigam, the variable-contrast printing paper, and of the Aristo Grad-A-Con, the variable-color light source which completes the versatility and general usefulness of the paper."

Dr. Potter presented the following paper as the principal feature of a symposium on variable-contrast papers.

Webster's Dictionary defines "Contrast" as the opposition by comparison of qualities and "Gradation" as a stepwise progression.

Although practically all photographers use the word "contrast" to denote the steepness of the scale of tones between black and white, it is really a misnomer. The contrast between white and maximum black in all grades of photographic papers of the same surface is practically alike; however, the rate at which we progress stepwise from white to black with equal proportional exposure increments is markedly different. Soft grades of paper have many steps between black and white, the hard grades few. In this article we shall consider a paper to be of steep or hard gradation when equal proportional increments of exposure to light produce a rapid change (few steps) from black to white. Conversely, a paper will be of low or soft gradation when equal proportional increments of exposure to light result in a large number of steps from black to white. (Figure 1)



Figure 1. Top: Soft Gradation. Bottom: Hard Gradation.

The characteristics of a photographic paper are accurately determined by exposing strips of the paper stepwise to a series of proportionately increasing exposure intensities, each greater than the other by a factor arbitrarily chosen as the  $\sqrt{2}$ , from a standard light source used at a standard distance. A neutral density step tablet or wedge is normally used for this purpose. After the paper strips are exposed, developed, fixed, washed and dried, the

density (measured by the logarithm of the opacity or blackness) is plotted against each step (the value of which is expressed numerically by the logarithm of the exposure intensity). The curve so obtained (Figure 2) is the familiar H & D curve (so called in honor of Messrs, Hurter and Driffield who are properly considered the fathers of modern photographic sensitometry). This curve is also frequently referred to as the D log E curve.

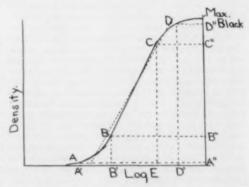


Figure 2. The H & D Curve.

The important photographic characteristics are illustrated or can be determined from the curve and are enumerated as follows:

- (1) The straight line portion BC.
- (2) The curved toe in the low exposure region AB.
- (3) The curved shoulder in the full exposure region CD.
- (4) The exposure scale which is measured between a point more or less arbitrarily selected near the beginning of the toe, A' and a point D', a projection from the point D more or less arbitrarily selected in the shoulder region onto the Log E scale.
  - (5) The density range, indicated by the distance A"D".
- (6) The gamma or steepness of gradation indicated by the straight line portion BC.
- (7) The gradation, illustrated by the dotted line EF, an attempt at averaging the slope of the more important or significant part of the curve. (The methods of doing this and their relative merits need not be discussed here.)
- (8) The speed, designated by a formula associated with a given point of density projected onto the Log E scale. Position D is usually selected.

Thus far we have discussed the background necessary for the evaluation of the characteristics of printing papers of varying steepness of gradation. We must next consider some of the characteristics of the subject being photographed. We shall consider three categories of subjects: (a) a studio portrait with a luminance range of 1 to 5, (b) an average amateur snapshot with a luminance range of 1 to 30, and (c) a beach or mountain scene with a luminance range of 1 to 1000.

<sup>\*</sup> Rowland S. Potter, FPSA, ACGI, Hon. Master of Phot. PAA, is a well known photographic consultant. He is a Charter member of PSA, has served as Director and First Vice President of PSA, was one of the initiators of the PSA Technical Division, and was the first Chairman of the Rochester Technical Section. He was formerly Vice President and Technical Director of Defender Photo Supply Company and was the originator of Varigam variable-contrast career.

Neglecting for the moment the intermediate negative stage, let us consider the desirable or possible reproduction of such luminance range on our photographic paper, The darkest black of the developed image of the usual projection type paper, semi-matte or lustre surface, reflects about 1/30 of the incident light as do the whites. Should we expect to utilize the full black to white range of the silver deposit if the luminance range of the original is as low as 1 to 5? The answer to this involves factors of psychology, artistic appreciation and physics. In some cases we would prefer to use the full scale of the paper, opacity range 1 to 30, even though it results in a print of steeper gradation. This desire will generally manifest itself in photographs of poorly lighted interiors. In other cases such as high key portraits we shall doubtless desire to use only a portion of the blackness range of the paper. However, in the other extreme, a subject with a luminance range I to 1000 is obviously impossible to reproduce accurately on a paper with a reproduction scale of 1 to 30. We must, therefore, compromise by compressing our scale of tones to our actual limits or attempting to reproduce accurately only a portion or portions of the original subject scale. If we attempt in practice the complete compression to secure detail in every part of a long subject range, a print will result that will be universally criticized as flat and mushy. The alternative is to reproduce only certain parts of the scale (for example, the shadow areas) and to deliberately "print in" other regions so that these areas may also be well rendered. It is well known that most people will accept without question the inaccurate relationship of one fairly large area to another, but not the accuracy of rendition in these areas (bright sunlight and large shadow areas). A compromise is in most cases the acceptable solution.

Let us now briefly consider the negative. Most well exposed negatives do not cover the shoulder region, and the gamma or slope of the straight line portion of the curve does represent the gradation. Figure 3 represents a D Log E curve for negative materials. Negatives of the same subject can and often are developed for different lengths of time and in developers of varying chemical compositions resulting in negatives of different gradation (gamma) and density range.

Negatives of varying density range may be due to degree of development (gamma) or to subject luminance range.

At first glance it would appear obvious that we could obtain the most acceptable print by selecting the grade

of paper with exposure scale A'B' (Figure 2) as near as possible to the density range of the negative to be printed. However, this assumption is fallacious.

Let us conceive of a subject which conveniently splits itself into two parts occupying, for example, when photographed, the two halves (A and B) of a 5" x 7" film. The A half of the subject has a luminance range of 1 to 30 whereas the whole subject A + B has a luminance range of 1 to 1000. Many subjects fall into this category, but may not be so easily separated into sections A and B. If we expose and develop as a unit, we can print and evaluate portions A and A + B.

Let us assume that we develop to a gamma (possibly 0.7) so that the negative density range in A will require a #2 grade paper to give a good print of clean highlights and good blacks. Considering the negative as a whole, A + B, the longer density range will call for a softer grade of paper by the criteria outlined above. A print on a soft grade of paper will result in the A portion being soft and mushy. If we print the whole negative A + B on the same grade as for A and expose for the A section, the B section will be underexposed. If we print for section B, section A will be "burnt up". A good printer will obtain the best print by using the grade of paper selected for A and covering A while additional exposure is given to B. However, it is occasionally true that a pleasing print may be obtained with a single exposure on a slightly softer grade of paper, say something between grades 1 and 2.

### Paper Selection from Negative Density Range

With negatives of subjects with a luminance range not exceeding 1 to 30 (the range from black to white of the printing paper), the grade of paper desired may be fairly accurately selected from the negative density range. It should be clearly noted that with negatives of aerial views, where true gradation rendition is of less importance than delineation of detail in both highlights and shadows, the negative density range is an excellent criterion for printing.

It is a well known fact that the same emulsion coated as glossy, semi-matte and full matte will, when tested, show practically the same log E scale, but will differ in gradation and maximum black. The most acceptable print on the glossy surface is obtained from a negative of softer gradation or lower gamma than one resulting in an

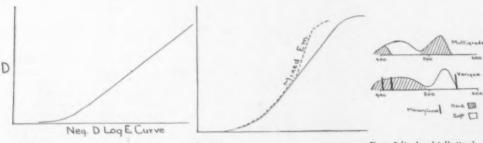


Figure 3.

Figure 4.

Figure 5 (top) and 6 (bottom).

acceptable print on a full matte surface (same subject, of course).

In the monumental and laborious work of L. A. Jones and his co-workers, it has been clearly shown that first choice prints have been obtained, at least on grades 1 and 2, from negatives some of whose density ranges were more than double others. First choice prints have also been obtained from negatives of exactly the same negative density range on grades 1, 2 and 3 of paper. Hence there are clearly other and perhaps more important factors than negative density range in selecting grades of printing paper. These factors include luminance range of subject, gamma of negative, and an aesthetic approach in print evaluation (all factors may be only in part available to the printer).

This long preamble has been necessary to establish that the need for a variety in steepness of gradation of printing papers is not an admission of poor technique but a necessity born of trial, error and experience to satisfy the critical judgment of a good printer.

The maker of good prints has also frequently been called on not only to expose certain areas of his negative more than others but also to try to obtain different gradations in certain areas, for example, to print shadows softer or harder than highlights.

### Control by Manipulation

The next point of discussion is the method of obtaining and controlling the desired variation in gradation or gradation control. A look into the history of gradation control reveals that in the early days of projection papers, such papers were manufactured in one gradation only, subsequently termed "normal". Some control of steepness of gradation was available by one or more of the following methods:

 Over-exposure and short development gave softer gradation. Under-exposure and prolonged development gave a harder gradation.

Changes in developer formula such as ratio of metol to hydroquinone, proportion of bromide, variations in pH (alkalinity) yield gradation changes.

 Developer concentration—a concentrated formula will usually give a steeper gradation and a diluted formula will give a softer gradation.

Use of reducing agents other than metol and hydroquinone.

To get the best possible print from a negative has usually meant a lot of "jiggery-pokery". To reduce these complications, manufacturers added other grades than "normal", usually designated by such terms as "soft", "medium", "hard" and "extra hard", but there were still a great number of cases when intermediate gradations were required causing the expert printer to still resort to variances in technique. It would not be entirely fair here to neglect mechanical or optical methods of limited control using accessories or different types of enlargers, a condenser type enlarger will give a steeper gradation than an enlarger using a diffuse light source. Other and more complicated methods such as masking have from time to time been suggested. Obviously there is a demand for simplified gradation control to produce first class prints.

In 1912, Rudolph Fischer was granted a patent, the importance of which was not adequately recognized at the time. He suggested coating a base with a soft emulsion and superimposing on this a hard emulsion sensitized to green light, or vice versa. A combination such as this, if suitably balanced, would give a hard gradation when exposed to green or yellow light and a soft gradation when exposed to blue light. Fischer's patent also claimed the use of mixed emulsions, but the procedure did not result in successful application in practice. The reasons for this lack of success were probably many. For example, it is difficult to mix two emulsions of widely different gradation, both normally sensitive to blue light, without encountering the problems of broken sensitometric curves (Figure 4), the choice of sensitizing dyes was not large and the problem of dye migration probably plagued him, the lack of an adequate set of control filters and the inertia of a smaller photographic market of that day.

There was little further progress until 1940, when two new gradation control papers were announced. Ilford Ltd. of England introduced "multigrade" made according to the patents of F. F. Renwick, Ilford's director of "Multigrade" like Fischer's product was a research. mixed emulsion, but Renwick used a steep gradation chloride emulsion, normally only sensitive to violet light, which he sensitized to green light and a soft gradation blue light sensitive bromide emulsion. So low was the chloride's emulsion sensitivity to violet light compared to the bromide emulsion sensitivity in the blue-violet region that for all practical purposes each emulsion was sensitive to entirely different spectral regions. This overcame the sensitometric deficiency of the Fischer product (Figure 5). In the same year, the writer, then Research Director of Defender Photo Supply Co. of Rochester, N. Y. originated an entirely new type of variable gradation paper later known as "Varigam".

### Difference of Varigam Emulsion

The methods hitherto discussed depended on mixing two emulsions of different optical characteristics. Varigam, however, is based on so treating a single, steep gradation emulsion that certain of its individual grains were made more color sensitive than others. The important theory behind the Defender process is not revealed in the patents and need not be discussed here.

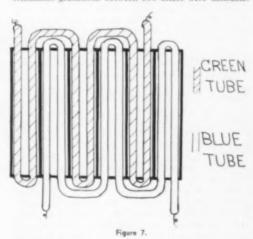
This method avoided the shortcomings of the Fischer product. Exposure to blue light resulted in prints of hard gradation and exposure to green or yellow light prints of soft gradation (Figure 6). The sensitometric curves for all contrast grades were satisfactory and free of irregularities. The image color of both hard contrast and soft contrast prints were similar since only one emulsion was used. The name "Varigam" was derived from variable gamma or gradation.

For a few years there was considerable patent activity in this field. Renwick and Waller in England and Carrol in the United States found another method of controlling the optical characteristics of the grains of a single emulsion by optically sensitizing a portion of the finished emulsion and mixing before coating. Knott of Kodak has patented a variety of mixed emulsions of narrow

sensitometric and color sensitive specifications. To date, however, Varigam is the only product on the American market.

In the beginning, two methods of control were available: (1) a two filter technique involving a partial exposure through a blue filter and the remainder through a yellow filter. This method involved considerable difficulty in calculating relative exposures especially when fractional changes in overall exposure were indicated. The two filter technique has other failings which may be visualized by glancing at some of the final paragraphs of this article. (2) Messrs. Harrison & Harrison of Los Angeles in cooperation with Defender produced a set of ten glass control filters requiring approximately similar exposures. The filters were satisfactory but expensive which created considerable sales resistance.

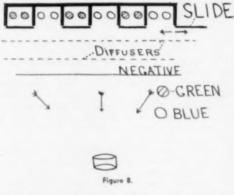
Shortly thereafter, Defender began producing a similar set of ten gelatin filters. These were adjusted for use with the average type of tungsten light source of most enlargers and required nearly uniform exposures throughout. except for slightly longer exposure when extremely hard gradation prints were required. Defender pioneered with a protective lacquer coating of the gelatin filter, and mounted them in black card mounts suitably labeled The sets were supplied at nominal cost in a kit provided also with a filter holder attachment fitting practically all enlarging lenses. The reaction of users to these filters was encouraging. Many thousands of these sets were sold and are in use, but they are subject to damage by dust, chemical splashes, finger marks or warping. The changing of filters was considered a nuisance; individual filters would become misplaced, damaged or lost; and oftentimes gradations between two filters were desirable.



Many devices have been patented for simpler gradation control than by use of a set of filters. Some of these were very promising. Simnon Brothers, of enlarger fame, holds a number of such patents, but for one reason or another, none of these devices have yet reached the market.

The ground work for elimination of these undesirable characteristics was laid by A. Azan of the Aristo Grid Lamp Co. who developed and successfully introduced a

grid shaped, cold cathode, fluorescent lamp for a light source in photographic enlargers. Simple but adequate diffusers made this an excellent light source, it being cool and free from so-called hot spots. In the early part of 1951, it occurred to the writer to use two such light grids intermeshing with each other as a light source for Varigam paper (Figure 7). In one of these grids a suitable phosphor was to be used fluorescing in the blue region, predominantly between 4000 and 5000 A°, to obtain steep gradation with Varigam and in the other grid a green fluorescing phosphor, predominantly in the range of 5000 to 5600 A5 for soft gradation. The folds of the green fluorescent tube are completely separated from the folds of the blue tube by opaque partitions (Figure 8). These folds are contained in separate compartments open only on the side facing the negative. In front of these compartments is an accurately made slot type shutter of equally spaced opaque and clear areas running parallel to the compartment separations. The shutter is capable of smooth and easily controlled motion transverse to the slots and to the extent of one complete compartment.



When the shutter is at one end of its transverse motion, green light only is emitted. At the other end only blue light is emitted. At any other position of the shutter, fractions of each light are emitted and any ration of blue to green light can be obtained. The shutter is conveniently attached to a dial which is graduated for simplicity in ten equal units across the scale so that any control position can be used. To complete the light, diffusers are placed at suitable distances between light tubes and negative.

Mr. Andrew Azan of the Aristo Grid Lamp Co. built the first lamp drawing upon his extensive knowledge of cold cathode fluorescent light sources. Since any ratio of blue to green emission can be obtained by simple movement of a control lever, the steepness of gradation exactly follows this ratio and any desired gradation between soft and hard is obtainable.

Because the phosphors in each tube are activated by a mercury arc, all the spectrum lines of mercury are emitted by each tube. The mercury line at 5461A° will be visibly present in the blue tube and the lines at 4047A° and 4358A° will be visible in the green tube. These lines, of

of sufficient practical disadvantage, can be eliminated by coating the tubes with suitably tinted lacquers.

The photographic response to the blue light can be balanced with the green response so that each color will require approximately the same exposure with Varigam

The light unit consists of a power pack separate from the lamphouse and connected to it by a cable. The burning life is estimated at 4000 to 6000 hours and the wattage of the 8" x 10" size is 150. The lamp's effective power is approximately four times that of ordinary tungsten light. The light output will drop 20% in the first one thousand hours and then remains nearly constant throughout the remainder of its life.

The new unit has been named "Grad-A-Con".

Though the scale on the unit is marked from 1 to 10, these numbers denote only setting points for an infinite gradation control and have no association with the arbitrary grade numbers of papers of different manufacturers. The user soon learns to think of scale setting rather than grade number.

### Control Possibilities

There are three distinct types of gradation control possible with this unit, their importance having already been made clear.

1) Gradation Selection. Any gradation can be selected at will without reference to grade numbers.

 Local Gradation Selection. Selected areas of the negative controlled by suitable opaque masks can be printed at different steepness of gradation.

3) Overall Gradation Control. For example with vigorous negatives with detail in both shadows and highlights, sufficient overall exposure can be given to nearly print the shadows at a steep gradation and then complete the exposure at a soft setting to secure highlight detail without spoiling the shadows. Bride and groom pictures frequently come in this category.

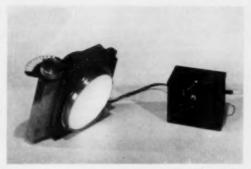


Figure 9. The Grad-A-Con Unit. Photo courtesy "Photography."

### In General

This complete gradation control is equally valuable to commercial, professional and amateur alike. The simple toning formulas published for Varigam give wide choice for warm tone portraits and salon prints.

By using the unit at the blue end, the "Grad-A-Con" is equally suitable for normal projection papers, and a setting is easily found for warmtone papers, but, naturally, there is no gradation control with this type papers.

Now that gradation control is so simple there will doubtless be other manufacturers of variable gradation papers. There is no reason why warmtone papers cannot also be made with variable gradation characteristics.

#### Conclusion

Thus at long last both amateur and professional photographers no longer have to stock many grades of paper but can by manipulating a lever secure all desired gradation control.

### Camera Club Manual

H. J. Johnson, FPSA

#### Chapter IV Continued

Selecting Camera Club Activities

The following list of activities, while comprehensive, still is incomplete. All activities listed have been tried and found practical. Any activity listed may be, and probably should be, modified or adapted to the interests, needs, and resources of a club.

1. Field Trip Activity

There is considerable difference between outings, field trips, and picnics. The latter have little place in camera club activities because their chief concern is food and play, with camera taken along "just in case." Better leave picnics to family groups, social clubs, etc.

Photographic outings differ from picnics in that the purpose is photography, with food and play secondary. These have some justification in club activities occasionally but tend to gradually deteriorate because eating and playing are so much easier than creating.

The field trip's purpose is serious photography and has an important place in any well rounded club program. An instructor or guide is provided, picture problems are discussed, and various methods and approaches to each problem are suggested. On such a trip there will be joking and laughter, but not too much "playing" and the food is quite secondary, perhaps a couple of sandwiches in a side pocket and a drink from a lake or stream.

Field trips ordinarily are made to the open country for pictorial photography, but may be held within the community which offers opportunity for pictorial, architectural, candid, news, and other photography. The extent of the trip depends upon the interests of the members and the time available. A local field trip may be made within an afternoon. A distant field trip may

occupy a week-end.

First essential is that the field trip be properly organized, a requirement easily met by establishing a Field Trip Activity. The director preferably should visit the locale in advance and study the possibilities. Besides obtaining permission for photography, he should ascertain possible pictures, make a time record of the lighting, arrange for any such features as model service, check transportation details, and otherwise make all preparations so that members are neither annoyed, delayed, nor inconvenienced. Announcement of the trip should include a time schedule indicating transportation and eating accommodations, places to be visited, pictures available, special attractions, and times of arrival and departure.

Ideal locale for a country trip is a farm. Here picture possibilities are concentrated, and the long walks which occupy time and tire the photographers are avoided. Accommodating farmers usually will permit club members to photograph barns, stock, and views about the premises. If the club members agree to make up a book of prints of pictures taken on the farm and present it to the farm family, the way to subsequent visits will be opened. Older farms abound in picture possibilities,

including the farm animals and pets.

Field trips to small parks are productive. Permission to take photographs in the park should be obtained in advance, if only as a courtesy to the custodians and as a means of obtaining information about the access to places from which the public may be barred. City parks, if carefully selected, are satisfactory for limited-time field trips. Zoos are excellent, but advance contact with the management should be made.

The field trip within the community should be planned as carefully in advance as the country journey. Members should be notified of time and place of assembling, given full outlines of picture possibilities, and warned of traffic dangers and of respect for private property. Older sections of cities usually are photogenic. If an informed guide can be obtained, the trip can combine history and exhatography.

Field trip directors should plan to give club members plenty of time at each selected picture spot, and should keep the club members together in their travels. At noon the trip should lead to the vicinity of an eating place, or to a picnic ground where lunches may be enjoyed.

Field trip expenses should be kept to a minimum. Experience indicates that \$2 trips are the more popular, with \$5 trips close to the economic ceiling. Amateur models may be induced to go along and to accept payment in finished prints. Professional models may be employed, with the fee shared by all participants. Locale of the trip will decide whether the models should take costumes.

Visits to historic spots, to picturesque small communi-

ties, and to institutions are possibilities. Interests of club members, if surveyed, will reveal others. It would contribute to photographic experience and ability were a club to make a field trip a photographic project, such as preparing a series of pictures of a small college campus, or preparing completely descriptive picture sets of historic spots. Visits to the same locale in spring, summer, fall, and winter afford variety without being boring.

Several clubs may combine for a field trip, although 20 photographers is about the maximum for a single

director.

A "field trip book" should be maintained by each field trip director. In this book should be a section for each trip taken by the club. It should include a map, complete information on transportation, highway routes, location of closest restaurant, if any (in cases of state parks, etc.), a general description of photographic possibilities and areas, and a series of snapshots from previous trips to the same area. Such a book will save much repetitious discussion by members when planning future trips and will be a valuable portion of club historical records.

2. "Home Town" Project

Many clubs have attempted the "home town pictures" project. Few of these have ever been completed.

They fail for two reasons. First, the incentive is not sufficiently challenging to the photographer who wants to create rather than merely "record." And even when there is sufficient enthusiasm for a record type of project, failure results when mechanics of the project are poorly organized.

The answer to the first is to make the project challenging, to require that the pictures, though factual, must also be pictorial. This means that they must be able to win prizes in competitions or acceptances in national exhibitions. It means that the postcard type of picture is not enough. It means that the home town must be seen with imagination and artistry.

Picture Main Street? Yes, but maybe when the sun makes golden threads of the street car tracks. Picture the court house? Yes, but maybe when a storm sky is its background while it yet is in the sun's rays. A park picture? Yes, but maybe when the trees are silvery laced with ice. A picture of the highest building? Yes, but maybe at an angle which makes it a composition in lines and shadows. "Pictorial, yet factual" should be the theme.

The organization of the project also has much to do with its success. It is better not to approach it in a general way as something which it is hoped members will support, but to organize it as a definite, responsible unit with dues and meetings of its own till completion of the project.

This unit, which might be called the "Project Group," should include competent workers though all members should be welcome. At least a year should be planned for completion of the project because this period will cover four seasons, enabling a full cycle of study of viewpoints for selected subjects.

Annual dues in the group should consist of 5 prints, or slides, which are acceptable for the final set. It probably will be necessary to submit a much higher number in order to meet this, but all non-accepted pictures would be returned. (Turn to page 338.)

# Estimating Exposure for Movie Film Outdoors

JOHN DEBES \*

Shoot first; ask questions later! Sounds like a horseopera law of survival, doesn't it? Actually, it's a pretty good rule for home movie making too. Shoot first? Yes! Any home moviemaker, worth his film, knows he has only one good chance to get his pictures. Unlike the professional motion picture photographer, the action he films is never run a second time for the benefit of the camera.

Ask questions later? Yes! Since you don't usually have time to hold a conference with yourself before you shoot a scene, there is only one intelligent thing to do: analyze the results. In other words: ask questions later.

Every home movie maker knows that nothing so drastically affects the quality of his pictures as exposure. And, since setting the lens opening is his principal means of controlling exposure, setting the lens opening always has a certain feeling of finality and excitement about it. Once you set the lens opening, the die is cast. The impression caught on the film is as irrevocable as the "moving finger" of the Rubiayat. That lens opening must be about right each time you shoot, or the scene is lost forever.

Yet, the setting of the lens opening cannot be regarded as a hazard to be surmounted only with difficulty. In fact, good movie makers know that some of their best shots are those caught on the spur of the moment. To be able to catch such scenes, they must be able to set the lens opening correctly almost automatically. To do this calls, first, for a good understanding of the relationship between light conditions and lens apertures needed for good exposure; second, for practice in using that knowledge.

All this sounds as if the correct aperture were a slippery little fellow always hiding in dark corners behind exposure meters, guides and tables. Most of the time, fortunately for most home movie makers, this is far from the truth. The fact is that 75 percent or more of all home movies are made in bright sunlight of front-lighted subjects. The exposures for such situations are so standard, and so well publicized by film manufacturers, that no one need go wrong.

Unfortunately, if you are a fairly regular movie maker, you are constantly being driven to making pictures under conditions other than average. You can't always wait for a sunny day. Aunt Hattie is here today and gone tomorrow. Or, your artistic soul demands some special lighting effect to give your pictures that certain Cine-quanon.

<sup>\*</sup> Eastman Kodak Company, Rochester 4, N. Y.



Light Subject: White snow, average to light clothing, and a fairly wide arc of sky make a combination definitely brighter than average. For front lighting on Kodachrome Film Daylight Type, set lens between 8 and 11.



Extremely Light Subject: White sand, fair complexioned people, sunlit water, and a very wide arc of sky—all bright —make up a subject very much brighter than average. For front lighting, on Kodachrome Film, Daylight Type, use f/11.



Dark Subject: Dark uniforms, relatively dark fall clothes, average grass, and only a few light areas make this subject definitely darker than average. For front lighting, set the lens opening between 5.6 and 8. This is side-lighted so use 5.6.

### Meters

There are a great many situations in which the light is unpredictable. Late in the day, early in the morning, or under porches or trees, for instance, no standard exposure recommendation is safe and a meter reading is the only reliable information on which a lens aperture setting can be based. So, if you have time to take out your meter and use it, by all means do so. Most times, however, the fire engine won't wait, the dog will finish the ice cream cone, or the baby's expression will have changed from smiles to squawls.

This doesn't mean that a meter is useless. When you have the leisure, there is practically no better way of improving your ability to judge exposures than to go about taking meter readings and figuring exposures for places in which you may be shooting pictures sometime in the future. For instance, let's say you are on a picnic. The gang is playing ball and you have just taken some story of that. You know you will also want to film them eating. The picnic table is in the shade. Why not take the meter readings when you have ample time?

After you have determined the exposures, if you are forgetful, you might jot them down on a piece of adhesive tape. This piece of tape, stuck on your camera, will be ready, willing and waiting with the information when you need it.

But when you are filming a scene, you need to know at once what lens opening to use. Most times you can know it simply by keeping firmly in mind some simple system of relationships between the intensity of the light and the lens apertures necessary for correct exposure. One such system is explained below.

### Film

Basic to an understanding of outdoor exposure are a few facts about film. Home movie films are of the reversal type. From the point of view of correct exposure, the important thing about this is that it is highlight detail that you must aim at. When taking still camera pictures on negative films, you try to shoot to get detail in the

shadows, or the darkest parts of scenes. These are the parts of the negative that appear most transparent when examined by transmitted light. Since reversal films are viewed as positives by transmitted light, it is the highlights, or the bright parts of the subject that are most nearly clear. Properly-exposed reversal films should contain discernible details in the high light areas.

You do not need to concern yourself with the grain, speed, resolution, or any other qualities of the film you use. Manufacturers of movie films have designed those films to be satisfactory for all reasonable home movie requirements. In fact, most home movie films considerably exceed in their qualities anything that the average home movie maker should reasonably expect of them. You should, therefore, try to use the film the way the manufacturer says it should be used. This means, for one thing, that you should not just throw away the instruction sheet that is packed with the film. It is always wise to check this sheet, to see what the manufacturer is saying about the product and its use.

### Subjects

Exposure depends partly upon how much of the light that falls upon a subject, is reflected by that subject into the camera lens. Probably 80 percent of the subjects home movie makers film are average in their reflecting characteristics. Of the remaining 20 percent, about half are lighter than average, and about half, darker than average. A subject generally light in color will reflect a greater amount of light into the camera lens than a subject average in color. A subject dark in color will reflect a smaller amount of light into the camera lens than a subject average in color.

To take some rather extreme examples, a snow scene, including people in white parkas, if exposed as an average scene, would tend to be overexposed because of the large amount of light reflected by the snow and white clothing. On the other hand, a scene including spruce trees, and people in dark clothing, would tend to be underexposed because of the small amount of light reflected by these dark subjects.

Because a light subject does reflect more light into the camera lens than an average subject, it is necessary to use a smaller lens opening for a light subject than for an average subject. Contrary-wise, since a dark subject reflects less light into the camera lens than an average subject, it is necessary to use a larger lens opening than for an average subject.

The degree of compensation depends to some extent on the film. With Kodak Super-X or Super-XX Films, for instance, compensations in the development process make it unnecessary to make an allowance for subject type unless the scene is extremely light or extremely dark. When an allowance is made, it is generally of the order of a full stop smaller for a light subject, and a full stop larger for a dark subject.

Color films, however, have less exposure latitude than black-and-white films. They, therefore, demand a fairly careful adjustment for subject type if over- or underexposure is to be avoided. For generally light subjects, a lens opening one-half stop smaller than for average subjects should be used. For generally dark subjects, the aperture used should be one-half stop larger than

for average subjects.

Typical light subjects are beach scenes, snow scenes, light-colored arid areas, light-colored stone buildings, large paved courts of white stone or comparable materials, and nearly all yellow or white flowers in close-ups. Dark subjects include trees, gardens in which bushes and trees predominate, people with dark complexions, dark-colored clothing, and small bodies of front-lighted water, especially when surrounded by dark trees. Average subjects, fortunately for the movie maker, include almost everything else.

There are some extreme subject types that call for more than one-half stop of correction for color film. This is most frequently the case when all the principal parts of the scene are of the same extreme type. For instance, if there are no people or things prominent in the scene, backlighted snow or water are so brilliant in bright sunlight that a full stop correction is needed (f/11). Darkhaired animals against dark-foliaged trees may need an aperture a full stop larger than average (f/5.6).

There is room for discretion in the choice of subjects by the movie maker. It is a good idea to bear in mind that some scenes are extremely contrasty and call for every ounce of latitude the film contains. It is almost impossible to photograph a black cat against a white background and have good detail in both the dark fur of the cat, and the white background. The brightness range of such a subject is just too great. The astute movie maker, therefore, tries to select his subjects and background material so the brightness range is not excessive. Smart tactics in the above case, for instance, would be to use a medium gray background and use the white background as a reflector, just out of the picture, to throw additional light into the murky shadow areas of the cat's fur.

Your subject is what you are trying to photograph. This seems obvious and even a little silly phrased in just this way; however, over- or underexposure sometimes results from people not understanding this principle. To illustrate: let's assume that our black cat against the white background was the subject being photographed. The background was not of principal importance. The exposure, in such case, should be based on the cat and not

the background.

A common error of movie makers is to photograph a snow scene with people close enough to fill the view finder as if it were a snow scene pure and simple. Basing their exposure on a snowy landscape, they class the scene as a light subject. What they are really interested in is the people in the scene. These people are not light subjects, but average subjects in light surroundings. The smart movie maker would shoot them as average subjects, counting on the snow to give him extra reflected light and thus better exposure in the shadow areas.

### Sunlight and Daylight

The author of "The Sun Is My Undoing" might have been speaking for movie makers. Sunlight is not an unmixed blessing. As long as a movie maker sticks to front-lighted (sun in back of camera), sun-lit subjects, he is bound to have good results exposure-wise. But, no



Average Subject: This is a typical medley of light, dark and average tones—in other words, an average subject. Like most front-lighted, sun-lit subjects this should be filmed with the lens opening set at 8, if you are using Kodachrome film.

home movie maker worth his salt is ever satisfied with this kind of lighting. What about side-lighting, backlighting, hazy days, cloudy days, and shaded subjects?

Let's take principal sky conditions first. It has been found convenient to divide sky conditions into four groups. These are clear sun, hazy sun, cloudy-bright and cloudy-dull. In terms of lens apertures, they are one stop apart. In other words, if the correct exposure for Kodachrome film, daylight type, on a bright sunny day is f/8, the exposure on a hazy day would be f/5.6, on a cloudy-bright day would be f/4 and on a cloudy-dull day would be f/2.8.

Clear sun, means a blue sky with few or no clouds. Hazy sun means a light, white overcast, or such lightly clouded conditions as give definite, but faint shadows. Cloudy-bright, means a bright white sky, but so completely clouded that the sun is only a slightly brighter spot in the sky. However, no shadows would be discernible. Cloudy-dull means that the sun is heavily obscured and the rest of the sky a light gray rather than white (looks like it might rain).

For the technical-minded folks who prefer scientific measurements, the four classifications of sky conditions rate something like this: On a clear, sunny day, the combination of sunlight and skylight on a subject would be of the order of approximately 10,000 footcandles; on a hazy day of the order of 5,000 footcandles; on a cloudy-bright day, 2500 footcandles; on a cloudy-dull day, 1200

footcandles.

Clear, sunny days set a small and sometimes nasty handful of problems when the movie-maker leaves the safe highway of front lighting for the more intriguing byways of side or back lighting. It's the high relative intensity of direct sunlight to skylight that causes the difficulty. This high ratio sets up a brightness range that may exceed the latitude of the film, depending on the subject. Even when it doesn't, a balance such as 3 or 4 to 1 gives a much more pleasing result.

Seen side-lighted, a sunlit subject resembles a halfmoon. On the sunlit side, the intensity may be over 10,000 foot-candles. On the shady side, illuminated



Extremely Dark Subject: Dark clothes, dark surroundings, and only a few small areas average or light in tone make this subject very much darker than average. For front lighting, use 1/5.6. For side-lighting like this, use between 4 and 5.6.

solely by skylight, the intensity may be as low as 1200 foot-candles. The ratio may be 8 or 9 to 1.

Few subjects will record well at this ratio. Expose for the highlights and the shadows will tend toward underexposure; expose for the shadows and the highlights will tend toward overexposure. Generally, the best course is to ride both horses. Experience has shown that setting the lens opening one-half stop wider than for front lighting results in better exposure in the shadows while not excessively overexposing the highlights.

Back lighting, especially for close-ups of people in color, can give beautiful effects because the lighting is uniform. The combination of skylight and sunlight reflected back into the shadows from the surroundings varies in intensity. Here, experience shows that setting the lens one full stop wider than for front lighting is best for most situations.

There is one more category of outdoor lighting that needs discussion. Shade is a popular place to take pictures. On color films especially, the soft, slightly-bluish lighting is something many people find quite pleasing. The type of shade for which an exposure recommendation can be made is open shade. By open shade it is meant, shade next to relatively low objects that permit a very large area of the sky to illuminate the subject.

The shade between trees, under porches or between high buildings is unpredictable, and will vary according to the heights of the trees, the closeness of the buildings, or the wideness of the porches. No firm recommendation can be given for such situations, and generally, for Kodachrome film, the lens opening needed will be f/1.9 or larger. So, it's best to use a meter, and, if possible, to evaluate the meter recommendation by checking it against experience gained filming similar spots.

### Adding It Up

Having covered the principal conditions affecting exposure outdoors, how can we use this information to arrive quickly at correct exposure for a scene at the very moment we need it? About the easiest way to do this is to memorize the average-subject-direct-sunlight exposure for the film you use most of the time. From that firm point, by keeping in mind the system of adjustments for the successively dimmer light and sky conditions, for side-and back-lighting, and for subject type, you can figure quickly the correct exposure for most outdoor movie scenes.

Assuming you are using Kodachrome Film, Daylight Type, the one stop steps for sky conditions (average subject) look like this:

Sunlight f/8

Hazy Day — 5.6 Cloudy Bright — 4. Cloudy Dull — 2.8

Next, if your subject is in sunlight, keep in mind that the correction for side-lighted subjects in sunlight is onehalf stop and for back-lighted close-ups in full sunlight is one full stop. If you use one film, like Kodachrome Film, Daylight Type, all the time, then the relationship you should bear in mind is as follows:

Average Subject in Sunlight

Front-lighted — 8 Side-lighted — between 8 and 5.6 Back-lighted close-ups — 5.6

Finally, as an adjustment for subject type, keep in mind that light subjects under all conditions would be exposed with an aperture one-half stop smaller than the recommended table above for average subjects. The lens apertures for dark subjects would be one-half stop larger. The rare, extremely light subjects call for a full stop smaller, and the even rarer, extremely dark subjects, one full stop larger. The easiest way is to mentally make the adjustments for sky condition, and, in the case of sunlight, for the light direction, on the basis of your subject being average. Then, simply open up, or close down a half or one stop, depending on the lightness or darkness of your subject.

To illustrate the use of this method: you want to film on Kodachrome Film, a late summer flower garden. It is a dark subject. The day is sunny and clear, and you have decided to use side-lighting. Basic exposure for sunlight is f/8. For sidelighted, open up ½ stop (f/5.6-8), for a dark subject, open up ½ stop more (f/5.6). Correct aperture: 5.6.

Another example: you are on a white sand beach. The sky is hazy but the sun is bright enough to cast faint shadows. Basic exposure for sunlight is f/8. For a hazy day, open up one stop (f/5.6). For a light subject, close down  $\frac{3}{2}$  stop (5.6-8). Correct aperture: 5.6-8.

Once you have committed to memory the correct sunlight lens opening for your favorite film, you will probably find the rest of the structure easy to use. After you have it firmly in mind, and have a little practice in its use, you need no longer depend upon a meter. For most of the situations in which you take movies, this system provides you with an immediate answer to the question "What aperture should I use to expose my movie film correctly?" Then, you can "shoot first," with some confidence that you will be shooting right.



### Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America





The judging arrangements at the February 1952 PSA International Print Competition hold at the Kodak Camera Club (Rochester, N. Y.). The print in the viewing box is "The Queen Arrives" by John Applegate. From left to right (excluding judges) are: R. R. Beyer, Grant Haist, Doris Sime, Joen Mallaber, H. Russ Boynton, Fletcher Brothers, Rodney Perry and R. Speck. Judges: John Mulder, Eugene Sourla, Lowell Miller. Photo by G. L. Austin, Jr.

INTERNATIONAL CLUB PRINT COMPETITION
By Robert J. Lauer, Director

The results of the February print competition for camera clubs held at Rochester, N. Y., found the top clubs retaining their first place positions. In class A. Oakland maintained first place with a total score of 247 points, and in class B, the Mission Pictorialists with 232 points. Both of these clubs have placed first in the bimonthly competition two out of three times. Trophy winners were Baltimore Camera Club. class A, and Mission Pictorialists, class B. These clubs earned high scores in the judging in their respective classes.

Although last month it was mentioned that the results of the April competition would be the first of the season to include the judges' ballot, this fact moving Kodak Camera Club, which sponsored the February contest, came through with a very fine ballot which included judges' comments.

FISHERMAN

H. Watt

The jury featured three of the Rochester area's best judges: John Mulder, FPSA. Hon. PSA, past president of PSA and Kodak CC and photographic lecturer and author; Lowell Miller, photographic lecturer and author; and Eugene Sourla, Rochester "Times Union" newspaperman and former photographic lecturer.

A total of 243 prints were received from 61 clubs, including entries from Canada, Cuba, and India. The receiving, separating, and handling of the prints was done in the same manner as in a regular international exhibition. After the judging, score sheets and judges comments were sent by first class mail to each club.

Grant M. Haist, chairman of the Monochrome Section of Kodak CC, has this to say regarding the competition:

"An analysis of the comments indicates that while the general level of technical quality of the prints was good, the level of originality and suitability of subject matter was below average. The judges



PORT

Fred Kuehl

remarked on the exceptionally high quality of some of the entries from India and Cuba. Written comments indicate that minor changes in some of the prints would lead to greatly improved treatment. The judges were unanimous in their selection of the first and second place medal winners, but found the choice for third a very difficult one to make."

This judging was scheduled as a regular meeting of the Monochrome Section of Kodak CC. All area camera clubs were sent invitations to attend. Arrangements were under the joint direction of Grant M. Haist, and Sydney E. Anderson, Executive Secretary of the Club.

Individual winners were as follows:

FIRST PLACE—"The Queen Arrives" by John H. Applegate, Grosse Pointe Camera Club.

SECOND PLACE—"Port" by Fred H. Kuehl of the Rock Island Camera Club. THIRD PLACE—"Fisherman of Janitzio" by Hugh Watt of Lawson Camera Club.

(According to points, there was a four-way tie between Watt, Eugenia Buxton of Memphis, Juan Fernandez of Cuba, and Delbert Pidgeon of Bartlesville. This was broken by the judges, and Hugh Watt was awarded the medal for third place.)

The top ranking clubs as of March are listed below. Next month a complete listing will appear. The fifth and final competition of this season is being held this month under the direction of the Fort Dearborn-Chicago Camera Club.

CLAS	S A	
Club	Feb. Score	Total to dat
Oakland Camera Club	7.0	247
Baltimore Camera Club	93	232
Photo Guild of Detroit	88	227
CLAS	SB	
Mission Pictorialists	88	233
Atascadero (California)	76	204
Bartlesville Camera Club	74	196



QUEEN ARRIVES

J. H. Applegate

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STANLEY D. SOIL, Associate Editor

Everyone strives to increase their pleasure and so pictorial photography, especially the International Portfolio activities, offers no exception to the old saying that "One gets out of a project benefits in proportion to the effort put into it." This is certainly true in portfolio activities on the international level and the chance to study, to analyze prints, to evaluate and comment on them, and to gain a certain understanding of our friends, is something that increases the pleasure of the experience.

Everyone wants to get more fun out of what he is doing. You go to a movie because someone has told you that it is extra good—you want to increase your pleasure. You learn the rules of a certain game so that you can increase your pleasure in it, or you join a camera club so that you can meet new friends and increase your pleasure in photography.

An I. P. can do this for you, too-increase your pleasure.

#### Voices From the Otherside

A certain midwestern state has offered teaching by radio to its remote and urban classrooms. This is a voluntary plan that supplements their regular c'assroom life and activities. To these classes the radio is now an accustomed event but not common place to the extent that it has been over used. It is eagerly waited for and accepted in the right frame of mind. Isn't it with this same eager awaiting that we find ourselves when we know that an I. P. is on its way. Doesn't our portfolio act as a teaching aid, an aid that has a special personal appeal because it is made up of comments and help frem other people just like you and me

Education through radio is designed to vitalize the work and to stimulate the students to a further interest in their subject. We might say the same about our activities since the portfolio stimulates the worker to further study and interests the worker in the other man's techniques.

Radio has been building up heroes and ideals in the minds of the children who listen to it in their homes. Through these programs the "characters" have become almost real to the children and definitely influence their play, language and habits. The portfolio could have just as powerful an influence on our lives if one would only study these prints thoroughly. Our I. P. also makes real "characters" out of the new friends that we meet through this activity. It is a well known fact that the same basic result may be obtained in different localities, yet the procedure in gaining the result may be quite different. It is this difference

in approach to photography that broadens your mind and you never can tell, you might even learn how to do it better!

The teacher must "set the stage" for her pupils if the radio message is to be of maximum value. So it is with the portfolio, the contacts with these people, the small bits of social understanding that we gain, and the help from the eyes of another culture, all are setting the stage for a better world. In this new world maybe we can take better pictures.

### John Hogan FPSA, FRPS, Speaks

While looking over some of the requests in the note books of the I. P., we find one very common question—what is a Pictorial Photograph? The subject is too large to cover adequately, but we can hit the high spots and point out several essential things every pictorial photograph must have.

Any picture of any subject can be pictorial if it is handled in a pictorial manner. Pictures of people, human interest studies, news, pets, nature studies, pictures of places, land and seascapes, patterns, textures, and even scientific, medical or intangibles of all kinds can be handled as pictorials and hung in salons.

What, then, is a "Pictorial Photograph"?

- There must be a center of interest, properly accented by containing the lightest and darkest tones in the entire point.
- All elements of the picture, not a part of this center of interest, must be eliminated or properly subordinated so they do not compete too strongly for attention.
- There must be a mood and atmosphere in keeping with the feeling you wish to convey.
- 4. There must be a pleasing arrangement of lines and masses, with the usual rules of good composition more or less being adhered to. There must be an avoidance of confusion, with a predominant attempt to simplicity.

The print must be a top example of the process used to make it, whether contact, straight projection, or any of the control processes. It must be as pleasing as the materials, chemicals and paper permit—in other words, tops as far as technique is concerned. You can't expect the first print you make to be tops—you must be willing to fill a few wastebaskets in arriving at the best way to make your particular picture.

Only when you make a thorough effort to do so will your work improve. You learn by doing, and you will learn a lot more by working hard for a year on a single picture than you will by making a thousand snapshots and routine enlargements.

If you really want to get to be a good pictorialist, John Hogan can't promise you anything more than Churchill promised the English at the start of the war—"Blood, Sweat and Tears". There will be many times when you will be tempted to say, "The heck with it," and start playing chess or bridge for amusement. But sooner or later every one who tries will turn out a good pictorial print if he is willing to pay the cost in time and effort.

If you would like to be a pictorialist or just increase your pleasure in photography —why not write for further information from Col. Charles J. Perry, Director, International Portfolios, 7431 Ryan Road, El Paso, Texas.

### Portrait Portfolios

MAURICE H. LOUIS, APSA

While Paul Wolfe, accompanied by A. Aubrey Bodine of Baltimore, is junketing around Mexico during the month of February, I have been called on to write this column. It will be interesting to see how many portraits Paul brings back.

Miss Frieda Brenner, M.Photog., Wauwatosa, Wis., and George B. Wright, managing editor of "American Photography," have consented to act as emergency commentators of Portrait Portfolios.

On February 28, I attended a PSA Convention Committee meeting in New York. Plans are progressing well for making this first August meeting an interesting and successful one. Further details will soon be announced but I can say a highlight of the program will be a boat trip around New York Harbor and up the Hudson River. A truly commodious vessel has been chartered and while some members may miss the rustic side-wheeler and oysters of Baltimore, it is hoped that a repetition of the Chesapeake Bay haze will be conspicuous by its absence.

The new advanced portfolio, #15, began its first circuit in February. This experimental group aroused so much interest that another similar project, #16, is now being formed. The first group was limited to advanced amateurs. However, many professionals set off such a howl on not being admitted that #16 will include them as well as advanced amateurs.

Thomas Limborg, of Minneapolis, will act as commentator of #16. Born in Norway, he studied art for many years. Winner of the PSA Color Division Clerk Maxwell Award, Mr. Limborg has been a professional for twenty years. He is nationally known for his work in color, as well as his character studies.

By the time this appears in print, I will have returned from a month's combination business and pleasure trip to Florida. Through the kind efforts of Portrait Portfolio members, I will speak to the Bethesda CC (Rosita Gostin); Greenville, S. C. CC (Skeets Biber); and Tallahassee, Fla., CC (Coleman Dixon). It is through such efforts as these that PSA plays such an indispensible part. Local and regional barriers are broken down, thereby offering us a better understanding of the problems confronted by others.

Very few prints were entered in the portrait classes of the first Print of the Month contest for January. It seems to have caught many members by surprise but by now they should know that portraits can be entered at any time. Besides having your print personally analyzed (if the entries are not too voluminous) you may help

your portfolio win an annual award. So why not send in a portrait at once?

Susan Sherman, Brooklyn, N. Y., a consistant point winner for Pictorial Photographers of America, judged the January portraits. February prints will be judged under the auspices of the Albany, N. Y., CC, March at St. Petersburg, Fla., CC, and April at Temple CC of Brooklyn, N. Y.

The roster of the new folio #15 is as follows:

Miss Gerda Peterich, APSA, Rochester, N. Y.,
Commentator
Susan Sherman, Brooklyn, N. Y., Secy.
Edith Worth, Nutley, N. J.
Frederic Calvert, Chester, Pa.
R. E. Collins, Connersville, Ind.
Harry Perty, Jackson, Mich.
F. L. Purrington, Wheaton, Ill.
Art H. Gehl, Winnetka, Ill.
C. R. Freeborn, Lincoln, Nebr.
Chester R. Frye, Lincoln, Nebr.
Joseph D. Roberts, Seattle, Wash,
Roy Wolfe, Portland, Ore.
Ben Knutson, Alamosa, Colo.
G. Carey Carpenter, Baton Rouge, La.
Dr. A. W. Biber, Spartanburg, S. C.
Frank A. Jones, Bristol, Tenn.



MISS EVELYN M. ROBBINS, Associate Editor

### Chirps From the Robbins

Are you putting the best prints you can possibly make into your portfolios? Are you reading and practicing the comments made by your fellow members—and most important of all, those of your Commentator? Are you then doing the prints over using all of these good suggestions and resubmitting them in your portfolio to again be commented upon? If you aren't, you are missing all of the benefits that you should derive from your portfolio membership!

Just observe for a time the progress made by those members who work hard, particularly with their fellow members and Commentator. Then, observe the lack of progress that is made by those members who just sit back, lazily, and put in just any old print to fill in.

I've personally watched, with particular interest, several hard working portfolio members. When they joined the portfolio they were making snapshots-and even those snapshots could only, in all fairness, be classed as "poor". Now, those same members after working hard for a period of time, following the advice of their fellow portfolio members and of their Commentator (several even write to them when they have a particular problem), are the biggest percentage regularly receiving an "in" in the international salons—even the smaller percentage are almost ready to "get their feet wet" in the exhibitions. Not a single one has failed to improve by leaps and bounds!

It isn't a bit too early to start planning, right now, on attending the 1952 Convention in New York City.

Remember the swell "get togethers" we had in the Portfolio Room in Detroit? That spirit can be, and will be, present in New York.

Wasn't it wonderful to walk into a room and know that there you would find a lot of good guys and gals that you already know by correspondence—and best of all, your Commentator who has worked so hard to help YOU improve! The warm friendly air of everyone made you feel at home immediately.

All this, to say nothing of the privilege of browsing through some very fine portfolios. How about it, will YOU be there?

### Reward for Promptness

ELDRIDGE R. CHRISTHILF, HON. PSA, APSA

In the last issue of The Digest we announced the fact that Circle #30 was the first Circle to have the pleasure of studying one of the two volumes that John Hogan had prepared showing the control methods used in going from original contact print to finished salon print. This release had no sooner gone into the mails when we came up with another winning Circle—Pictorial Portfolio #60 under the guidance of Evelyn Letts of San Francisco.

It was not too long ago that we asked Evelyn and the group in Circle #60 to take a bow for they had proven that a portfolio, even though it went from coast to coast, could make three circuits in a year. It is not at all surprising, therefore, that Circle #60 has just completed its present circuit well ahead of schedule and will soon be enjoying Volume #2 of the Hogan Portfolios

And, while we are passing out orchids, we must not overlook the Commentator-Dr. Carrol Turner, APSA, of Memphis, Tennessee. He does a very thorough job on the portfolio, and, as a rule, manages to get it back within a week or ten days at the most. The present circuit was completed the last of January. This is being written on February 10th, and, in the meantime, the portfolio has gone to Dr. Turner, has been handled by him; has come back to Evanston-and now, believe it or not, is on its way to Evelyn Letts to begin a new circuit! This only proves that it CAN be done-but it takes the complete cooperation of each and every member of the Circle as well as the Commentator.

So, the next time you feel that it is impossible for your portfolio to follow the schedule that has been set up, don't lay the blame on Railway Express, but just take a look at what Circles #50 and #60 have done within a short period, and what other Circles are going to do. It all depends on you, and you and YOU!

#### Those Seals Again

We are still running into opposition in some parts of the country on the part of Railway Express Agency employees in affixing the seals as requested. A recent case of this was in Brooklyn, New York, where Gerald Greenidge met a refusal that caused him to write as follows:

I wish to say that I've "run into difficulty" as far as those Railway Express Gripheck Seals are concerned. The agent at the 38 Hanson Place Railway Express Station in Brooklyn says that his regulations only allow him to place the seals on lugaage. The question arises as to what should I do about the portfolio I expect in January.

#### We replied, in part:

Explain to the agent that the action is being taken at the suggestion of Raliway Express Agency to prevent tampering with the portfolios and to cut down on the claims that they have had to pay for the theft of prints from the portfolios. The agents are supposed to place such seals on shipments upon request—and at NO extra cost or increase in rates.

We have now received the following reply from Gerald:

With your letter as a basis, I took the matter up with the Agent-In-Charge of the 38 Hanson Street Brooklyn Station. He restated what you had said concerning the sealer and said if I had any further difficulties with the agent on duty, in simply ask for the Assistant Agent-In-Charge. Since that time I have sent out two Portfolios—with sealers.

This is being quoted so that any of you who run into difficulties may try the same approach. It has stopped all thefts from portfolios since we began the practice of shipping under seal.

### Comments By a Commentator Robert L. McFerrax, APSA, Commentator, Portfolio #21

A portfolio circle consists basically of two elements: The members of the portfolio, and the Commentator.

Each element owes something to the other. The Commentator accepts an obligation, when he becomes a Commentator to devote enough time to his job to make his comments and suggestions and criticisms workable and valuable to the members of the circle. The members owe to their Commentator a willingness to accept his suggestions and to follow them. If the members do not accept and follow the recommendations of the Commentator, then there is no particular point in having a Commentator at all.

Being a Commentator is not an easy job. I would like to be absolutely honest and straightforward. I would like to be able to say, without hesitation, when circumstances warrant: "I see no possibility of this print being classed 'pictorial'." It is understood, of course, that a complete explanation would be included—to explain ushy the print is hopeless from the pictorial standpoint.

I do not expect beginning pictorialists to have the skin of a rhinoceros, but I like to feel that these would-be pictorialists are adult enough to be able to take frank criticism without curling up their toes. I do not believe that it is good practice to encourage a person to work on a negative that has no pictorial possibilities.

On the other hand, when I see that a picture definitely does have pictorial possibilities, and I suggest those possibilities in detail, I would like to feel sure that my suggestions will be followed, and followed to the letter. It is probably true that most of us who act as Commentators get discouraged, now and then, because after all the work we do to make suggestions, we have no evidence that those suggestions have been followed.

There is still another relationship within a portfolio that seems worthy of comment: The relationship between the members themselves. I have noticed that the portfolio members who give nothing but praise to the prints of other makers generally fare all too well in the comments made by their fellow-members, whereas the "tough" members, who tear into bad prints, generally get more adverse criticisms.

A portfolio shouldn't turn into a mutual admiration society. The member who does an honest and straightforward job of criticizing the prints of his fellow-members, even if many of his criticisms are adverse, is a very great asset to a portfolio. He should not be penalized by having his prints torn apart unjustly simply because some other member was irritated by his adverse comments.

To make a comment as to a weakness observed in the work of beginners, would have to do with the tonal range of the negatives produced by most beginners. It should be emphasized that a good picture starts with a good negative. While the use of soft papers and hard papers can to a degree compensate for the faults of a negative, we must accept the fact that a negative, which produces a full range of tones on a normal or #2 paper is the ideal negative, and the one we should seek to make.

As old as photography is the rule, "Expose for the shadows, and develop for the highfights." That was a good rule when grandpa exposed his wet plates; it is a good rule today, no matter how fine and modern your equipment may be

If the exposure is not adequate to develop details in the shadow, you will have black and empty shadows. This overexposure must be compensated by under development. Thus you provide good shadow detail and eliminate blocked highlights.

There is no great trick to the art of exposing for the shadows, and developing for the highlights. Any reasonably complete book on the fundamentals of photography will explain exactly what is meant by this axiom, and how to get detail in your shadows by proper exposure, and control highlights, through development.

Whether you are taking record shots for

### AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios PSA Portrait Portfolios PSA Miniature Portfolios PSA Control Process Portfolios PSA Star Exhibitor Portfolios (For PSA Award of Merit Winners)

PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhilf, Hon. PSA. APSA, Suite 406, 800 Davis Street, Evanston, Illinois. the family album, or pictures which you hope will hang in an international salon, a good negative is a prerequisite. The only difference between a fine album shot and an outstanding salon print in many instances is your final treatment of the subject, in composing and print technique.

Finally—if you will remake a print and resubmit through your portfolio following your Commentator's recommendations, the group can benefit through comparison and your Commentator will be assured of your interest in attempting to improve your



GEORGE GREEN, Associate Editor

### What Is Technique?

Technique, according to Webster, is "the application of science to the arts." The definition sure covers a lot of ground and is brought up to a sharp turn in the road by the sign which asks: "What is Art?"

Does one begin where the other leaves off? Are both synonomous? In order to produce a work of art one requires the science of knowing how to do it. So, I can see that a part of good technique is knowledge . . . knowing what you want to do and how to do it. And, because we are human beings who think, it is readily understandable that such technique will vary with the individual's reactions and approach to the problem.

All of the above being true and the premise established that although two people may think alike their approach to achieving the same ultimate end will be different, we find that in photography, like oils, two routes will lead to the same road. In photography, the camerist has the opportunity of perpetuating upon film and paper the art which abounds around him; an opportunity to indulge in all the various approaches his mind can conceive in either the use of filters, type of film, exposure, darkroom processes, etc.

Then, if the aforementioned is true and technique, although variable, can be used to achieve the same end result, what is good technique? What sort of a camera and what make enlarger and how many hours of sweating it out in the darkroom is required before a salon print can be produced which will place in one of the awards? Is technique based upon the equipment used or is it founded upon strong working knowledge of the subject matter and the tools such as camera and film?

We have seen excellent work produced from a box camera which sold for less than \$2. By the same token we have seen acceptable and award-winning prints made from a home-made enlarger employing a tin can as lamphouse. And, as you know, the converse is true, we have all seen the miserable results of the Sunday Snappers even though their equipment cost hundreds of dollars. Then, the matter is self-explanatory . . . technique is essential in photography! Tools are important in relation to the user's knowledge of how to obtain the most from them.

So, technique is knowledge and knowledge is learning. How does one go about learning what is good technique in photography? How does one learn to see what the eyes look upon? How does one learn too wo to sift the subject matter in relationship to the finished print prior to making the exposure? How does one learn to challenge what be sees so that the reflexes automatically point the angle and the correct exposure—translating it from what he sees to what he will obtain?

Well, you PSAers are lucky. Especially if you are a member of the Pictorial Division. We can't teach you what to see but we can point out how to see. We can't compose your picture for you but we can point the way. We can help you as much as you are willing to be helped. It is absolutely free. All you have to do is follow these simple rules:

Make one contact print and one enlargement of the negative you would like to work over. On the back of the enlargement print your name, address, why you made the print (club competition, salon, etc.), all the pertinent exposure and developing data. Enclose it with a prepaid envelope to cover first class return mail and send same to J. Elwood Armstrong. APSA, Director, Personalized Print Analysis. He will analyze it for you.

### Award of Merit

GLENN E. DAHLBY, Director

Are you one of those photographers who uses his camera for doing "Nature Studies"? Would you rather spend hours "sweating out" the tone and texture of a butterflies wings projected upon your printing paper than a few minutes to turn out a profile of your best girl or boy friend? Have you been feeling discriminated against because the Pictorial Division of the PSA has not paid recognition to your field of photographic endeavor? If you are and if you have, I've news for you!

You can indulge in your hobby to your heart's content. You can lavish all the love and care possible to make an acceptable salon print . . . and . . . you may enter it in any recognized pictorial show. If it brings home an award you may count same towards your Award of Merit rating. Now, go out and shoot those toad's toenails and rattlesnake's rattles to your pictorial delight. It should make for more interesting work because you'll be able to win PSA recognition.

Of course, there's always a little gimmick hidden in the fine print . . . and I would like to call your attention to it. The "Nature" print must be entered and accepted in a recognized pictorial show. "Nature" exhibitions do not fall within that classification. Then, one of the requirements for the Award of Merit is that you must be a member in the Pictorial Division

of PSA. It is advisable to include the date of your membership when filing your application for the Award of Merit.

Actually, it doesn't require additional work in order that you may become a Star Exhibitor. All you need to do is to send to the Director a statement listing the titles of the prints on which the application is based, the name of at least one salon where each was hung, and the total number of acceptances. Requirements for the five degrees of the award are:

One-Star: 6 different prints— 30 total acceptances Two-Star: 16 different prints— 80 total acceptances Tree-Star: 32 different prints—160 total acceptances Four-Star: 64 different prints—330 total acceptances Five-Star: 128 different prints—640 total acceptances

New Star Exhibitors and changes in ratings since last month are as follows:

New 1-Star Exhibitor
Chicago, Illinois
New 2-Star Exhibitor
Chicago, Illinois
Fred C. Kalboun
Fred C. Kalboun
Lionel J. Tedridge, ARPs
Windsor, Ontario, Can.
Advanced From 1- ta 2-Star
Presne, California
Mrs. Caryl R. Firth
Trappe, Maryland
Drayton Plains, Mich.



LYNNE PASCHALL, Associate Editor

"Two million Americans have never seen an elephant," says a headline, and the reason is that they have not reached an age when they are interested in things outside the nursery.

I remember distinctly the time when I saw my first elephant. He had been oversold to me. Adults and older children had raved about the giant quadruped until I had formed in my mind a very erroneous picture. I fully expected to see a mammoth creature that towered above the house tops, and when my father lifted me up on the window sill of an up-stairs office so that I could look down into the street and get an unobstructed view of the fabulous pachyderms, I was visibly disappointed. Pooh! They were not much taller than the horses and didn't even reach up to the tops of the band wagons.

Early impressions persist, and do you know, I am still not greatly impressed by the huge unwieldy beasts.

It all leads me to wonder if, in my enthusiasm, I have been over-selling any of the Camera Club Activities. Has any club been disappointed with one of these programs? Has anyone suggestions to offer for improvement? If so, write the director of the particular activity that has fallen short of expectations and give him

a piece of your mind. That's the way we do with pictures, and that is the way we make progress.

Of course, if you liked a program, or the distribution service, the director would be pleased to hear that too.

### Camera Club Print Circuits

Circuit 52-A is on its way now with the following clubs participating.

Equitable Life Camera Club. New York, N. Y.
Carteret Camera Club. Carteret, N. J.
Glens Falls Camera Club. Glens Falls, N. Y.
Piscatagua Camera Club. Portsmouth, N. H.
Lockport Camera Club. Lockport, N. Y.
Community Center Photo. Club. Madison, Wis.
Fine Arts Camera Club. Evansville, Ind.
Elmira Camera Club. Elmira, N. Y.

The commentator for this group is William F. Small, APSA.

There is always a new circuit in the making, and it is never too late to get in on one, but be sure to get your club's three prints in your own hands before you make the reservation.

It is not always possible to have the show arrive for a particular date, so when writing be sure to give a schedule of your meeting nights so that a compromise can be worked out if there is a conflict.

WILLIAM R. HUTCHINSON, Director

### Portfolian Clubs

The Lincoln Portfolian Club, of Lincoln, Nebraska, held its second Annual Ladies Night honoring the members' wives, on the evening of December 21st, 1951. Special photographic decorations and center pieces had been prepared by Mrs. Claire Poulson and Mrs. Sten Anderson, utilizing red, yellow, and green painted flash bulbs, and miniature Christmas trees constructed out of film spools and green paper backing cut to represent fir branches. At the conclusion of the banquet, Miss Elizabeth Grone projected nearly a hundred color slides of notable places in Europe, taken while on tour there during the summer of 1951. Twenty people were in attendance, including two guests.

STEN T. ANDERSON. Director

### The Portfolio of Portfolios

Mrs. Frances S. Robson, APSA, a pioneer worker in the International Portfolios, conceived the idea of arranging the American and foreign prints of each circuit of an International Portfolio on a large surface and photographing them as two units. She called the activity the "Portfolio of Portfolios", and at her death, the work was continued as a memorial to a dearly loved member of the Pictorial Division.

This activity of the Pictorial Division has now been placed in the hands of "Jim" Johnson of Santa Barbara, California, who is an active member of both American and International Portfolios.

Col. Charles Perry, Director of International Portfolios is working in close harmony with Jim in getting circuits routed to him so that he may make additions to the present collection.

The Portfolio of Portfolios is available to all camera clubs merely for the asking, and payment of express charges. For further information write to James T. Johnson, Director, Portfolio of Portfolios, 725 West Sola, Santa Barbara, California,

### Recorded Lectures

This has been a very successful activity. William Hutchinson says that the Newburgh Camera Club of which he is a member, has been using some of the Recorded Lectures, and that the members like them very much.

Bill says, "In fact, I am booking all of them for future meetings. I think that they fill a great need for most camera clubs."

PHILIP B. MAPLES, Director

### VIEWS AND REVIEWS

By THE EDITOR

### The Real Reasons

The argument still goes on as to whether or not photography is art. So what, I say! What difference does it make?

Why do YOU take pictures? What is your deep down, basic reason?

It isn't to win prizes at your club competitions-or to show your pictures to your friends. It isn't to see how many prints you can get into the salons-or to decorate your walls at home.

For everyone who takes pictures, seriously, does so for just one real reasonthe joy that they receive from creating something of which they can be proud.

Does it matter whether your creative efforts are art or not? Does it matter if fifty or a hundred years from now your efforts will be displayed in a museum of art-or stored in a dusty attic by your grandchildren as memos of what you did way back in 1952?

No-the important thing is your enjoyment of photography. Oh yes, it is nice, we all admit, to have our prints ooh'd and aah'd over by our fellows in the clubs. It is nice to be able to say we won the top award in PSA's Print of the Month contest-or that we hold the rank of Four Star Exhibitor

We take pictures because they provide something in our life that would not otherwise be there. Our pictures enable us to release the creative desire which we all have.

But photography does more than this. The creative urge is uppermost, but there is another important part to our enjoyment of photography. That is the enjoyment we get from the friends we make through photography.

Did you ever see two photographers meet for the first time? They may never have seen each other before, and may come from opposite ends of the country-yet immediately there is a friendship formed.

Those of you who have attended PSA conventions know how quickly warm friendships are formed by photographers from New York to California. And some

of these friendships even blossom into a closer relationship and lead to marriage.

It is the friends that we have who make our lives full and happy or empty and

We enjoy friends who work where we do, friends who attend similar social functions. But the deepest, most satisfying friendships are those we share with others whose creative urges are similar to ourswho see beauty in the same places we see it-who understand our leve of sunlight and shadow on a brick wall-or of the play of expression on the face of a childor the understanding of life's problems reflected in the attitude of an old man sitting

For creative expression, there is nothing like photography-and let those who are dialectic argue whether or not it is art. For me, I will use it to let my creative wings carry me above mundane, everyday things.

And for friendship, there is nothing like the friendships of our photographers, one for the other. That is probably the most precious return I have gotten from my photography.

-STELLA JENKS

### Coming Salons Agreeing to Follow PSA Recommendations

Note: M-monochrome prints, C-color prints, T-color transparencies, SS-stereo slides, L-monochrome slides, A-architectural prints, S-scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The mono-

### PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

No. 1. An Analysis of Recognized Salon Prints by Ragnar Hedenvall, APSA

No. 2. Commentary on Recognized Salon Prints by Morris Gurrie No. 3. Outdoor Photography by D. Ward Pease, FPSA

No. 4. Still Life by Ann Pilger Dewey, APSA, Hon. PSA. No. 5. New Prints for Old by Bar-

bara Green, APSA SPECIAL Photography of the Nude by P. H. Oelman, FPSA

A deposit of \$25.00 should accompany an order. A service charge made for each Lecture. The SPECIAL costs \$10.00 and should be ordered directly from Mr. Oelman. For clubs which are members of PSA but are not affiliated with the PD the charge is \$6.50. Clubs which are affiliated with the PD will be charged \$5.00. Clubs or groups not members of PSA will be quoted prices on request to the Director.

For Nos. 1 to 5 order from Philip B. Maples, Director, Recorded Lecture Program, 29 Spring Street, Brockport, New York.

For the SPECIAL please contact: P. H. Oelman, FPSA, 2505 Moorman Avenue, Cincinnati 6, Ohio,

chrome portions of salons listed have initial Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Montreal (M,T) Exhibited May 9-June 1 at Museum of Fine Arts. Data: Mark Stein, 4355 Hingston Ave., Montreal 28, P.Q.,

Canada.

Rackjord (M) Exhibited May 30 at Art Association. Data: L. M. Marsh, M.D., 1628
Harlem Blvd, Rockford, Illinois.

St. Louis (M.T) Exhibited May 10-22. Data:
F. C. Kirby, \$12 Missouri Pacific Building,
St. Louis 3, Mo.

St. Louis 3, Mo.
Cincinnati (M) Exhibited May 7-21 at Art
Museum. Data: Raymond E. Riedinger, 3875
Kirkup Peve, Cincinnati 13, Ohio.
Baltimore (M,C) Exhibited May 31-June 22 at
Museum of Art. Data: Paul V. Forest, Jr.,
23 Leslie Ave., Baltimore 6, Md.
Southwest (M,T) M closes June 8; T June 15.
Exhibited June 27-July 6 at San Diego County

Fair. Data: Salon Secy., P. O. Box 578, Del

Mar, Calif. Hartford (M.C.T) M.C close June 10; T June 12. Exhibited July 2-27 at Wadsworth Atheneum. Data: Raymond J. LeBlanc, 234 S. Quaker Lane, West Hartford, Conn.

Memphis (M,T) Closes June 16. Exhibited July 1-28 at Art Gallery. Data: Mrs. Louise Clark, Brooks Art Gallery, Overton Park,

Clark, Brooks Art Gallery, Overton Park, Memphis, Tenn.

PSA (M,C,T,S,MF) Closes July 10. Fee for prints \$2.00. Exhibited Aug. 12-16. Data: Carl N, Sanchez, Ir., 62 Park Terrace West, New York 34, N. Y.

Exhibited August 3-17 at club. Data: Geo.
Basker, 1456 Brookside Drive, Evansville, III. State Fair (M.C) Closes July 28. Exhibited

Ind.

State Fair (M,C) Closes July 28. Exhibited Aug. 8-17. Data: Evelyn Robbins, 2417 S. Eleventh St., Springfield, Ill.

Ahmedabad (M,C) Closes Aug. 5. Exhibited in Oxtober. Data: Tr. F. Geti, Secy. Camera. Pictorialists of Ahmedabad, Salapose Road, Ahmedabad, India.

Takyo (M,T) Closes Aug. 31. No entry fee: entry form waived. Exhibited during October and November. Data: Katsuo Takakuwa, 1934 Kichijoji. Near Tokyo, Japan.

Northwest (M) Closes Sept. 5. Exhibited Sept. 13-21 at Western Washington Fair, Puyallup. Data: Geo. Kinkade, Auburn, Washington. Chikago (M) Closes Sept. 27. Entry fee 32.00.

Exhibited Oct. 18 to Nov. 16 at Museum of Science and Industry. Data: Miss Mabel Young, 231 S. LaSalle St. Room 1382, Chicago 4, Ill.

### Other Salons

So. African (M) Exhibited May to August at Johannesburg and leading cities. Data: Peter Marples, P. O. Box 7024, Johannesburg,

Rio de Janeiro (M,T) Exhibited June 6-28. Data: Associancao Brasileira de Art Fotografica, Rua Santa Luzia 173, congunto 705, Río de Janeiro,

Brazil.

Beograd (M) Exhibited May 1-20 at the club. Data: Foto Dlub Beograd, Postanski fah 281,

Beograd, Jugoslavia. celona (M) Exhibited during June Agrupacion Fotografica de Cataluna, Duque de la Victoria 14, Barcelona, Spain.

Bristol (M.C.A.S.L.T.) Exhibited May 10-31 at

Art Gallery. Data: Reception Se Whiteladies Road, Bristol 8, England. Secy., 36 Amsterdum (M,T) Exhibited June 27-July 6 at Foto and Film Festival. Data: Secretary,

Zuider Stationsweg 33, Bloemendaal, Holland.
Edmonton (M) Closes June 16. Exhibited July
14-19 at Pavilion of Photography. Data:
J. G. Housez, The Edmonton Exhibition Asso.
Ltd., Exhibition Grounds, Edmonton, Alberta,

Canada.

Copenhagen (M) Closes July I. Exhibited Aug.
10-24 at Charlottenborgs Art Gallery. Data:
Aage Remfeldt, Pres., Society of Pictorial
Photography, Hardrup, Denmark.
Zaragoza (M) Closes Sept. 15. Exhibited Oct.
5-28. Data: Secretary, Sociedad Fotografica
de Zaragoza, Flaza de Sas 7, Bajos, Zaragoza,

Mexicas (M) Closes Oct. 15. Exhibited Nov. 15 to Dec. 15. Data: Ray Miess, 1800 N. Farwell Av., Milwaukee 2, Wis. or Club Fotografico de Mexico, San Juan de Letran 80, Mexico I. D.F. Mexico.

# PSA COLOR DIVISION

GEORGE F. JOHNSON, APSA

Forestry Building, State College, Penna.

## Color Slides Projected In Wards

Color slides are very popular among the bed patients and ambulatory alike in the wards these rainy, dark days. The Red Cross has for a long time been the recipient of color slides of subject material ranging from scenes of the Bay Bridge to safaris in darkest Africa. Karl A. Baumgaertel, APSA, of San Francisco, has been responsible for promoting a drive to gather a collection for use in military hospitals in the Pacific Area (Western States and Far Eastern Theatre Hospitals) for recreational purposes. The color slides which cover photographs of the United States and territorial possessions, have long passed the quarter million mark in the number of slides grouped and collected for hospital distribution. Mr. Baumgaertel monthly brings this slide contribution into the office of Miss Ruth Wolff, Recreation Consultant, Pacific Area Red Cross Office in San Francisco; in the last donation there were over 1100 slides. The pictures have been catalogued and are available to all who are interested in "places and things" the world

Recently while projecting the slides of Far Eastern countries to Korean casualties in an amputee ward, a group of the men contributed slides that they themselves had "shot" enroute overseas while in Japan and Korea. The patients enjoyed comparing notes on areas they had at one time visited. pictures of wide appeal and great variety. Color slides are a pleasant recreation of rebuilding happy memories, greeting former friends while convalescing in bed or wheel chair. To shutterbugs, too, it is an incentive to take more pictures ranging from the wide open spaces to snow capped mountains to be retained for many years to come. Those "far-away" places come to life, as well as American cities and farm lands of ward buddies, who, perhaps, many times have regaled you with "it's the very best spot to live." Now he can convince you with color slides. Want to make a visit to a certain destination, let us know and we will bring some of these slides and a projector to your ward. And a big vote of thanks to Mr. Baumgaertel and the members of the PSA for their thoughtfulness in gathering together the slides; we eagerly await the next group of pictures. -From "Oak Leaf", publication of the U. S. Naval Hospital, Oakland, California

## Are You Getting Fun Out of Color???

What about those hundreds of color slides you and I make each year, that are beautiful to look at, yet do not possess competition possibilities?

Most of us are members of camera clubs having monthly competitions where we can enter only one to four slides each month



Patients in U. S. Naval Hospital, Oakland, Calif., enjoying color slides contributed by PSA members. Official U. S. Nevy Photograph.

depending upon the size of the club. This means that of the many rolls of color film we expose no more than 48 slides can be shown during one calendar year. What about the others? Do you sadly file them away hoping someone will ask to see them?

Many color enthusiasts are beginning to question whether or not they are getting the maximum pleasure from showing only their competition slides. Some weary of the eternal competitive spirit in clubs, especially when the majority of comments by judges leave them more confused than enlightness.

With such complaints reaching our ears, we in Long Beach, have organized a new kind of "color" organization' wherein we are determined upon adhering to two basic principles:—(1) to enjoy color photography to its fullest extent. (2) To share this enjoyment with a reasonable sized group of congenial fellow color photographers.

To accomplish these ends we have done away with any chance for the petty politics which have ruined more than one good club. We have no monthly competitions. Our only competitive efforts being submissions to international exhibitions and to the five PSA Color Division Club Contests each year. We have three types of meetings, alternating between (1) a slide clinic wherein we discuss our slides and attempt to correct obvious faults before the slides reach the judges in competitions, PSA club contests or international exhibitions: (2) during the year each member has the opportunity to show one or more series of non-competitive slides; (3) a guest or two either show an interesting series of slides or give a demonstration or lecture on some interesting phase of photography. Also, whenever we can get material we have special programs of general interest to members; these may be either technical or entertaining

Most of us belong to other clubs. In our new organization, Color Pictorialists of Long Beach, we believe we have found a way to have only real pleasure in color photography. Another trend toward getting away from the routine camera club activities is the increasing number of "Color Slide Parties" being given in this area. Groups of nonphotographers such as churches, civic clubs, social clubs, etc. are requesting slide shows. This not only gives the color photographer an opportunity to share his pictures but invariably increases the public's interest in color photography, even causing some to take up photography.

This home show idea is also becoming more and more popular with Camera Club members. Several have aided the PSA Slides-for-veterans program, by charging an admission from each guest, of ten slides for veterans.—VELIA L. FINNE

## Watch That Foreground

"The most common fault with pictures is too much foreground." This is the bold assertion in a recent camera club bulletin.

What do you think?

Certainly, a lot of foreground, all out of focus is death to any pictorial slide. Certainly, a lot of foreground with a jumbled up mess of objects and lines in it, is "out the window." Certainly, a lot of foreground with heavy dark shaded areas, or bright horizontal masses like sidewalks is "ouch" to any judge.

But what are we going to substitute for these objectional foregrounds. Surely, not more burned out sky areas, or plain blue

Creating a good slide is often a matter of selecting the lesser of two pictorial evils. My guess is that a majority of the pictures with that common fault of too much foreground could not be raised to an exhibition level just by raising the camera angle and reducing the foreground area. Producing exhibition slides is usually not that simple. It is extremely important that we be "foreground" conscious, but the real remedy is not merely to reduce the foreground area; we must search out a viewpoint, a camera angle that places all areas in the picture in proper relationship and support of each other. When you find that fortunate position, the "muchness" of the foreground takes care of itself. G. F. J.

#### Clean Slides To and Fro

Much has been written about the way the prospective exhibitor should prepare his slides for entry in an exhibition. The slides should be dust free on inside, thumbmarked properly, labeled clearly with name of maker and title, etc.

Now comes some refreshing words from an exhibition that feels it has an obligation to return "clean" slides to the color photographers who make the exhibition possible. The March 1952 Bulletin of the Chicago International Nature Photography Exhibition has the following to say about clean slides:

"Perhaps some of you who are experienced exhibitors have noted that you receive your slide back without the usual little sequence number label on it. The answer is that we do not use these; we paste nothing onto the slide. All entries are handled and sorted by maker's name, not by key numbers. This means that your entries come back to you as clean as you

sent them (especially since all slides are polished).

It has been particularly disturbing to the writer to have his slides returned with the sequence number label pasted over a portion of the title, or over the numbered thumb mark, or over the exhibitor's name and addess so that special work is required to return the slide to the same clean, legible state it was in when sent to the exhibition. Surely, there is sufficient space on the slide to place a small sequence label somewhere else than right over the top of essential information on the slide, G. F. J.

## Slide Contests for Individuals

Plans are already under way for the 1952-53 National Color Slide Competitions for Individuals. This Color Division activity is for individuals and consists of a series of five contests each season with deadlines on the 20th of September, November, January, March and May, The judging is done by camera clubs and the judging points are rotated. There is no entry fee for Color Division members; non-members pay \$1.00 for the series.

The growth of these contests may require a division into an advanced and a beginners group next year. The contest supervisor reports that he is in search of qualified clubs to conduct these contests during the coming season. For full information contact Charles B. McKee, APSA, 5030 Del Rio Drive, Sacramento 18, California.

## All Color Print Exhibit

The Natural Color Camera Club of Pittsburgh recently conducted its Third Annual All Color Print Exhibition with prints entered by outstanding workers throughout the country. In addition to the competitive entries, invitational pictures were on display from Maurice C. La Claire, Harry K. Shigeta, and Arthur Swoger. The Exhibition was hung in the Arts and Crafts Center in Pittsburgh, and was open to the public.

## 21/4" x 21/4" Slide Groups

The 21/4" x 21/4" slide study groups are increasing in popularity. Two such groups are now under way. Any prospective members should contact Walt Carter, 4153 Adams Avenue, San Diego, California,

## Getting the Most from Your Vacation

The majority of us have to work . . . and hard . . . for fifty weeks a year. We have two precious weeks of vacation which we want to make the most of . . . to a photographer, of course, that means getting as many fine pictures as possible. What is the best way to do this?

Advance planning is a most important factor. Too many times we decide to go to the Canadian Rockies, the Pacific Northwest, Vosemite National Park or some other very scenic place and expect to come back with a lot of exhibition slides. Instead, most of us will bring back a series of snapshots of the same subjects that everyone else who has been in that area has. This is largely because we do not know just where to go . . . in so many instances the most outstanding pictures are to be found just a bit off the beaten paths,



A View of Mt. Lefroy, Banff National Park, by Vella L. Finne

yet we speed by them on the main road at 50 miles an hour. At other times we pass a scene which would be a prize-winner if we could be there to get it earlier or later in the day when the light was better, but we have to hurry along to find a place to sleep for the night.

For example, suppose we decide to go to the Canadian Rockies. One of the best sources of information is the members of your camera club who have been there. Lots of times they, too, have made a rush trip but probably they can tell you a few things, such as, that the best pictures of Lake Louise are made shortly after sunrise, that Takakkaw Falls in Yoho National Park is an afternoon shot and that to get to Lake O'Hara, one of the most beautiful to be found anywhere in the world, requires a bit of a hike.

What photographer isn't looking for the slightest excuse to show his slides of his trip and to tell you all about it? Take advantage of this and give him the fun of reliving his trip. You probably will get enough information and enjoyment to more than pay for the time invested. The public library is another source of information as is the Canadian Government which will be glad to send you literature. Go over all of this thoroughly as it will pay dividends in the form of more and better pictures.

Another most important point is this the trip will be much more enjoyable if a group of photographers can go together. It is very helpful to have others to talk over photographic problems with as they arise. They will not worry so much about the time that it takes to take a picture . it is often difficult to explain satisfactorily to a non-photographer just why it takes so much time to find just the right spot or just the right angle and why you can not just cock the shutter and shoot the picture.

There are regular sight-seeing trips by train and bus but these usually are quite unsatisfactory from the viewpoint of the photographer. The train will stop only at stations and it is most heart-rending to see a beautiful picture whiz by at 75 miles an hour and not be able to stop and photograph it. The bus trips are apt to be a little better as they stop more often for a few minutes at special points of interest. These stops are not as numerous nor always just in the place that the photographer wishes . . . here again it is very difficult to get anything other than the general run of postcard shots

Reservations are another problem. In popular resort areas, they must be made well in advance in order to be sure of getting just what you want. If you do not know the area thoroughly, you will probably make them for three days in one place and three in another. Upon arriva! you may find that one day at the first place was a great sufficiency, while the second had material for several more days of shooting

The ideal way, of course, would be to go with an expert photographer who knows the country thoroughly and can point out the best places to get what you want . outstanding and different slides . . . but that, unfortunately, is an opportunity which may come to most of us but once in a lifetime.

The picture reproduced herewith is an example of a fine shot which is quite apt to be missed as it is not on the main highway and one has to know just where to find it . . .- VELLA L. FINNE

## Coming Color Exhibitions

Reading, June 11-13, deadline May 19. Four slides, \$1. Forms: Norman Weber, \$50 N. 11th St., Reading, Pa. Southwest, June 27-July 6, deadline June 13. Four

slides (up to 234 mounts), \$1. For Smith, P. O. Box 578, Del Mar, Calif. Forms: R. J.

Smith, F. O. Box 578, Del Mar, Calif.
Memphis, July 5-19, deadline June 14. Four
slides, St. Forms: Dr. Carrol Turner, 899
Madison Ave, Memphis 5, Tenn.
Hartford, July 2-20, deadline June 17. Four
slides, St. Forms: R. J. LeBlanc, 234 S. Quaker
Lane, West Hartford, Conn.

Fair (vest particot), Con. PSA (New York), August 13-17, deadline July 10. Four slides (up to 3/4x4) or peints; entry fee slides, \$1: entry fee prints, \$2. Forms: Amy Walker, 25 Monroe Pl., Brooklyn 2, N. Y.

# PSA NATURE DIVISION

HARRY R. REICH, APSA .

286 Schenck St., No. Tonawanda, New York

## May Nature Print Contest

The second Nature Division Print Contest of 1952 will be judged in Rochester, New York, as a regular program of the nature section of Kodak Camera Club. Mr. Edward H. Bourne will again serve as chairman for this contest and all prints entered should be mailed to him at Kodak CC, Kodak Park, Rochester 4, New York. The deadline for receiving prints is May 15th and the judging will take place at the next regular meeting of the club.

For the benefit of the newer members of the Nature Division we would like to mention that there are three silver medals awarded to the top scoring prints and that honorable mention ribbons are awarded to the next eight best scoring prints.

This contest is open and without fee to all members of the PSA Nature Division. However, non-members may also submit prints for a nominal fee of fifty cents.

## A Word to the Wise

For some time the Nature Division has conducted semi-annual Print and Color Slide Contests for its members, the print contests taking place in January and May, and the color slide contests in April and September. These contests in the past have always proven quite popular with certain members of the Nature Division as indicated by the number of prints and slides sulmitted. Your Chairman has been very much interested in these contests and has followed them quite closely for the past three years.

An analysis of these contests reveals that the same persons have been following and submitting to them for most of that time. Further revelations are that these entrants are more advanced workers who enter them in the spirit of competition, which in itself is fine. While they were intended as competition for all, they were also designed to offer much more, such as constructive criticism of your efforts and a sort of preexhibit trial of prints and slides. juries have always been carefully selected with the idea in mind to provide judges with jury qualifications. In fact most of the judges of these contests for the past three years have had experience on international exhibition juries.

The entry forms for all N.D. contests have a place to indicate whether criticism is requested. If the entry form indicates that criticism is desired, it is furnished. The way the contests are conducted, the jury is requested to make their comments aloud and these comments are taken down and furnished to the entrant. Certainly any nature worker can see the value of this kind of criticism if he intends to submit his work to international exhibitions for acceptance or rejection.

The writer is of the opinion that the

N.D. print and slide contests are one of the best returns for your dollar investment in Nature Division affiliation. It is up to you to get this return by entering these contests. Probably the best proof of the value of the N.D. contests can be illustrated by revealing that for the April Color Slide Contest there were 36 requests for entry forms from non-members of the Division. Of course, this fact is encouraging because it gives us 36 prospective new members for the Division and also means that probably folks are beginning to realize the real worth of these contests.

## Are the Sequences Here to Stay?

In the Nature column of the April JOURNAL this writer mentioned the fact that the Louisville International Exhibit of Nature Photography had broken the ice and agreed to accept both monochrome and color slide sequences. We spoke at length about how well this fact was received by the exhibitors and how pleased the salon committee was with the response.

The 16th Rochester Exhibition of Photography followed suit and also agreed to accept the sequences limiting the total submissions to a possible 16 prints or slides, that is four prints or four slides could be submitted as a single print or slide. Again the exhibitors put their stamp of approval on the idea by submitting a number of such sequences. We noted one exhibitor went all out and took full advantage of the opportunity by submitting a full sequence of 16 slides to present a very fine picture story of one of nature's marvelous phenomena. He was well rewarded by having his 16 slides accepted.

We are hoping that more nature exhibits will look favorably on the sequence idea thereby enabling and encouraging the nature worker to record properly the wonderful and intricate skill of old mother

## New York City in August

We hope that all members of the Nature Division are looking forward to the PSA National Convention in New York City August 12 to 16. We hope also that all division members will be able to arrange their vacations to enable them to attend.

The Nature Division is trying to formulate a program of attractions that will make you sorry if you have to miss it. The nature section of the 1952 Photographic Exhibition will be bigger and better than ever and the nature program for the Convention will eclipse all previous efforts, so don't miss it.

Mr. Warren H. Savary, APSA, is the local representative of the Nature Division on the convention committee and Howard E. Foote, APSA, is in charge of the nature section of the exhibition. You can rest assured that these two active nature workers will do a job of which all N.D. members will be proud and happy to be a part.

Make your plans now. New York City in August 1952.

# PSA STEREO DIVISION

- DON BENNETT, Assoc. Editor -

28 Leonard Street, Stamford, Conn.

May again, and the outdoor stereo world opening wide for our cameras. Hope you didn't miss the blooms of April, but if you did there is still plenty of subject matter in the growing green world outside your windows. Take foot in one hand, stereo camera in the other and fare forth into the wide open spaces for a summer of stereo.

According to an exhibit we saw at the New York Carnival we can now sell all but our stereo cameras! Revere was featuring Diaversal prints made from stereo slides, prints up to 8x10. Nice.

Long letter from Frank Rice coming up soon but we have a few items to round up before we get down to business.

The howl we mentioned last month is still whistling around our ears and we have heard from several of the boys who didn't like our remarks about stereo projection.

We'll spare you the controversy but out of it has come several interesting things. We'll wrap all them into one package and hope that it disposes of the matter for all time. Judging from some communications from non-manufacturers we were all wet (we meaning DB) about the popularity of stereo projection and the ability of people to buy them. However, many people have been disappointed in stereo projection and for a very good reason. They don't read instructions, they don't follow instructions. It's as much an American way of thinking as that we can lick the world single-handed so why should we prepare, and let Europe fight it's own battles, and a lot of other stuff that was swell in 1890 but ignores jet propulsion, radar and snorkels.

Stereo projection is not as easy as 2x2 projection. It is not twice the trouble. It is at least eight times the trouble. It pays to read the instruction book (and hope the manufacturer has given it as much thought as he gave his advertising) and follow the book, and ask your dealer to settle any problems (if he knows how) and then you do something additional.

You practice.

You set up a screen in a darkened room,

and you set up your projector and you follow the instruction book line by line as you learn to adjust your projector. Then you project your slides. You learn to adjust the projector to make the slides look right on the screen. And you learn which slides are mounted properly and thus don't need adjustment. And you remount the other 95% of your slides until they can be run through with the minimum of adjustment, which means leaving the darned controls alone after you once set them.

And you practice several more nights to make sure you have mastered it.

And before you call the neighbors in, you have tried looking at the screen from every seat in the room until you know from where it looks good and from where it looks lousy. And from where it looks lousy you take the chairs away so people will have to sit only from where it looks good.

And then you recheck all your slides and every pair of spectacles to make sure every pair is right and doesn't leak and is the right type for your projector, because there are two types.

And you try setting the screen at difderent distances and find the one best distance. And you mark that distance with a piece of adhesive tape on your projector extension cord so you'll always be able to measure that optimum distance and not have to send your wife back home for a tape measure.

And if you have proudly scheduled yourself for a club show, you sneak down the night before and find all the lousy seats and put fly paper on them so people will only sit in the good seats and you also find out where the outlets are, and the light switches and then you have a rehearsal and you bop the guy who didn't bring his slides for the rehearsal and refuse to show them the night of the club show period.

Catch on? The best projector and the lousiest projector are both stinks if misused. We said it before and we'll shout it as long as people keep taking up photography: NEVER practice on anything you can't throw away. Always try out everything new and master it before you use it seriously.

## Plastic Problems

Now to get down to cases. We made some remarks about plastic slides. We later softened those remarks. Both pre-vious statements still stand. There are some plastic slides that are no good for projection and some that might work and some that will work. Dick Kriebel of Polaroid suggests an interesting test. Take a pair of Polaroid specs, the cheap paper kind, fold them in half at the nose notch and see if they black out when the Polaroid fi'ters lie on top of each other. If they don't, tear the frame in half at the nose and lay them front to back. One way or the other you get extinction. (As these specs are inexpensive you can afford to do this right in the store where you can test various types of stereo mounts.)

Now take the mount that is under consideration and put it between the Polaroids. For this first test it need not have film in it. If it is a molded plastic mount it will probably become visible since most molded plastics de-polarize the light. (As a standard of comparison, crumple the cellophane from your cigarette pack and slip it in the sandwich.) It is necessary to look at a strong light through the pile of filters and test material. If the material does not de-polarize you will see nothing. If it does you will see a weirdly beautiful array of colors.

If the material depolarizes the mount is unsuitable for projection, because projectors depend on polarized light to keep right and left eye images separated.

Now rears a second ugly trouble. You may be able to see it in this simple test, you may need a projector to detect it.

Take a deep breath. Now say birefringence? Some plastics have it bad. Others have only a little. In some it is so minute or non-existant that it can't be detected. What is it? Well, your colors slip slideways in two directions when you have it. They don't look like your pretty color stereos any more.

## Mounting for Projection

If you are mounting for projection you must watch these points. If you are mounting now for the projector you hope to get later, watch these points. If you never plan to project, mount any way you want.

One of our readers challenges us as to what we consider the best method of mounting. Our answer is-none. know several quite well. It all depends on what use we plan to make of our stereo shots. Not all our shots are perfect. Lots of them are of little interest outside the family group. Those we will keep in the cheap cardboard mounts. Some that might be handled a lot but used only in viewers we may put in depolarizing and birefringent Those we know we will project will probably be put in glass because glass seems to be the only completely satisfactory solution to mounting for projection at this time. However, despite dust and dirt we will not completely seal our glass slides, We will leave ventilating openings so moisture will not be trapped inside during projection. When we use metal mounts (we like the kind that slide together) we'll clip the corners to let the "steam" out.)

And we'll probably use Herb McKay's Stereo Guild aligning jig in mounting them so they will be properly aligned for mounting.

Now we hope we have summed up the projector-mountant angles for some time to come. We have the unfortunate habit of assuming that people know something about some things and don't spell everything out in little letters. Some of these omissions have caused the current controversy in our mailbox. Fortunately the hassle has brought forth items like Dick Kriebel's stunt above that will benefit all of us.

## Polarized Light Ghosts

Now, one more point on projection. Nobody wrote us about this, we thought it up all by ourselves. Polaroid material is used pretty universally for projecting and viewing stereo. Polaroid is a clever material. It lets light through in only one vibratory plane (see any standard textbook for how). That bare statement is true and untrue. Polaroid can be made in various strengths. It has a measurable density, or, inversely, light transmission. It can be made so that crossed Polaroids have a transmission infinitely small so that it seems totally black (transmission possibly as low as 0.1%) or the grating can be so open that the transmission when crossed might be as high as 80%. Actual ranges are not important to this discussion.

The ideal viewing filter would be one that has 100% forward transmission, 0,00001% backward transmission. That is, all the light we wanted from the aligned Polaroids would come through, none would come through the crossed ones. Follow us this far?

That ideal is not possible in the present state of the art. We must compromise. We must have a crossed transmission low enough that the right eye seeth not what the left eye seeth, but the right eye seeth all that is possible of what the right eye should see. That means there is a definite light loss all the way from lamp to film to screen to eye. We don't know exactly what the transmissions are. We do know that a commercially practical compromise has been achieved which permits a bright screen picture without excessive wattage in the projector. We also know that in many cases this is achieved at the sacrifice of total extinction of the crossed filters.

If you didn't know about this, you'd never notice it. But since some people make an undue point of it, let's drag it out in the open and slay the dragon.

An expert can detect the leakage at a g'ance, and will probably announce that he has discovered a ghost. That's one name for it. If you really want to see it, cover one lens of the projector and the opposite filter of your specs. You'll see a faint image. Uncover and you may still be able to see it. If you do, forget it and enjoy the show. You won't notice it on the next slide probably.

Taking a wild guess, we'd say that if the filters in the projector and the specs both had 25% transmission (and that is equivalent to a 4X filter on your camera) you wouldn't see a ghost. But if you had a 1000-watt lamp in your projector, the light coming out of the projector would be equivalent to that from a regular projector with a 250-watt lamp. The light reaching your eye would again be reduced by 75% and what you would see on the screen would be about the same as if a 60-watt bulb were used in a regular projector. That seems a very heavy price to pay for perfection, especially since your mind can "unsee" the ghosts if you so direct it. Personally, I'll take less perfection and an enjoyable picture.

#### Chairman's Letter

Now for Frank Rice's monthly letter to Stereo Division members, and you guys who haven't sent your buck in to the Stereo Division aren't entitled to read this. So there.

"Dear Don:

"The other day you discussed how best

to spot stereo slides. You recommended that they be spotted at the lower left corner, just like we always have done with planar slides. You explained why that practice was started,-it being the spot where the thumb would be, to flip the slide over for projecting. You say that has been the "standard method since the days of the magic lantern, so what is wrong with it for stereo slides?'

"Earl Krause of Jackson Park Camera Club, Chicago, and a long time stereo shooter has the following to say:

"Stereo is different from regular slide work, just as TV is different than radio. Many of Just as Iv is uncerent than Tadio. Many of the same techniques have carried over but then the differences in the mediums show up and gradually new systems develop. One carry-over system that fits stève about as well as solitoctus lenses is the traditional projectionist's thumb

spot.

"A thumb spot placed on the lower left corner "A thumb spot placed on the lower left corner of a stereo slide will probably never be touched by the human thumb. That digit always hits in the center, right on the label. That's true whether the slide is going into a projector or a hand viewer. Since these slides are not square and cannot go into the machine sideways the pro-jectionist doesn't have to identify any corner, only the top. Then he flips the slide into the carrier

de down.
'So consider this recommendation: instead of a spot (which means nothing to those who do not project) just label the front and make the top edge distinctive with a different color tape. is a dual-purpose practice already more or less standard for hand viewing."

"That's what Earl recommends. Shall we ask for others' views? Right now there is no standard method for spotting stereo slides. It is high time some official body spoke on the subject. There is no body more official than PSA.

"I should like to throw another spot into the ring. How about putting a neat little beauty spot at front bottom center? There it is easily out of the way. And in projecting, the operator can feel the spot under his thumb as he holds the slide in proper position to drop into the projector.

"And while we are talking about preparing stereo slides, shall we rule that the labels carrying the title, the name of the maker and the number of the slide shall be on the front and right side up as the slide is viewed by hand?

"There have been a few developments since you heard from me last month. (a) A stereo slide instruction set is on the way. We have persuaded the stereo group at the Jackson Park Camera Club (Chicago), Earl Krause, leader, to get busy on one. It is hoped that it will be ready by fall. (b) A stereo library is now a certainty. At the present moment it consists of two booksboth donated by Charles A. Howe, towit: Judge, Stereoscopic Photography (1950), and McKay, Principles of Stereoscopy (1948).

"We shall be glad to accept other donations. (Remember you can claim deduction from income tax!) We might even buy some books with SD funds if there is much interest. Let us have your views.

"(c) Unfinished business.-Send in your dollar for the Stereo Division. Room for some more serious workers in the stereo slide circuits. If it isn't yet May 20 when you read this, send George Blaha some slides for the individual competition. See below." FRANK E. RICE, APSA, Chairman

Thanks, Frank. You boys sure caught me with my slides down. After writing the column about dotting the dots, I thought, (I do think occasionally) "Why not put the dot on the corner of the center label,-same relative position, but stereowise?" I was too lazy to add the thought to my copy so I laid myself wide open.

I agree with Earl partly, but stereo projection isn't different from regular projection in that the slides are upside down and face the operator (normal projectionist stance is to rear, or side rear of projector.) Personally I'd be more inclined to grasp the slide smack in the center of the bottom edge to feed it into the carrier more easily. So I think I'll be a diehard and insist on dotting my slides on the lower left corner of the center label.

Earl misunderstood one point, not being aged like me. The slides I was talking about are not square. They are 31/4 x 4, or in England, 31/4 x 41/4. The dot position is even more important on 2 x 2 slides since they can be put in vertical or horizontal

I'll settle for Earl's top edge in bright different color, if he'll string along with my maybe superfluous dot. That way the old timer can feed 'em right, and Johnny Newcome can feed 'em right and the audience is happy and satisfied. (Provided the operator don't fuss with adjustments.) I don't go for your front and center spot, Frank, for the obvious reason that you are introducing another system to recall.

And now for the competition results that Frank mentions. But before we leave you, two things . . . send in that buck, and good stereo.

## February Stereo Competition

The stereo slide individual competition for the month of February was judged by Mrs. Pearl Schwartz Rice, color lecturer and exhibitor; H. J. Johnson FPSA, past chairman of the Color Division, former vice president of PSA; and Conrad Hodnik, member of the Chicago Stereo Club.

There were 16 entrants who submitted 63 slides.

The judges selected the following win-

Medal Award-Fog at Sunset-Henry C. Crowell, Winnetka

2nd Award-Boats at Willemstadt-Mrs. Charles R. Walgreen, Chicago

3rd Award-Flight-Henry C. Crowell, Winnetka

4th Award-Amazing Chicago-Julius Wolf, Chicago

Honorable Mentions:

Bait-Lucille V. Kosinske, Chicago Duck on Rock-Henry M. Lubin, Brooklyn, New York

Lovely Hula Hands-Lucille V. Kosinske, Chicago

The closing date for the next contest is May 20. Send your slides to George W. Blaha, 4211 Harvey Avenue, Western Springs, Illinois,

## OFFICIAL NOTICES

SUMMARY OF BOARD MEETING MINUTES Meeting No. 1

The annual meeting for the 1951-52 term of se PSA Board of Directors was called to order by

the PSA Board of Directors was called to order by President Harkness at 1.45 p.m. at the Hotel Book-Cadillac, Detroit, Michigan, on October 12. Present were W. E. Chase, N. Harkness, C. Heller, T. T. Holden, V. Hunter, H. J. Johnson, G. Johnson, J. Magee, J. G. Mulder, P. H. Oelman, Constance L. Phelps, H. R. Reich, C. C. Ruchhoft, W. F. Swann, Doris M. Weber and S. P. Wright. The following Committee Chairmen all were approved by the Board: Frank E. Carlson, Hon. PSA, APSA, By-Laws: 10-bit H. Magee, Hon. PSA

approved by the Board: Frank E. Carlson, Hon. PSA, APSA, By-Laws; John H. Magee, Hon. PSA, APSA, By-Laws; John H. Magee, Hon. PSA, APSA, Finance: Arnold V. Stubenrauch, APSA, Headquarters; John W. McFarlane, FPSA, Honors; Sewell P. Wright, APSA, Membership; H. J. Johnson, FPSA, Membership Services; Harry Youran, Publications; Miss Vera B. Wilson, Public Relations; John G. Mulder, Hon. PSA, FPSA, Progress Medal; Lyall F. Cross, APSA, Conventions; C. C. Ruchhoft, APSA, Exhibitions; Paul J. Wolf, APSA, Tops. Wolf, APSA, Tops.

There was a long discussion of proposed changes the PSA JOURNAL leading to the approval of changes in the cover, a page of personal notes and a new time for publication of the Directory.

There was further discussion of additional services the Canadian members and of the proposed PSA calendar.

A Committee consisting of Oelman, Johnson, Magee and Weber was appointed to study the

Action 303 renewed the chapters of the Chicago and Chattanooga chapters until the next annual meeting of the Board. a 304 decided to postpone participation in

Federation Internationale de I'Art graphique.

Action 305 granted a year's membership to Arthur Hammond, FPSA, and recommended to the Honors Committee that he be made an Honorary

Member. Action 306 approved the appointment of Manuel

Ampudia as Honorary Representative to Mexico to fill the vacancy created by the death of Gordon Abbott.

The meeting adjourned at 5 p.m.

## Meeting No. 2

The second meeting of the new term was called to order by the President at 10 a.m., October 14, 11951, at the Book-Cadillac Hotel, Detroit, Michigan, with the following members present: D. B. Eisendrath, Jr., N. Harkness, G. F. Johnson, H. J. Johnson, J. Magree, P. H. Oelman, Mrs. C. B. Phelps, Jr., H. R. Reich and Miss Vera B. Wilson.

Randolph Wright, Jr., was present by invitation. The Board discussed the proposed Picture of the Month contest and in Action 308 voted to grant to John R. Hogan full authority to handle the Picture of the Month contest, with an operating

Picture of the Month contex, with an operating budget of \$500.00 a year.

As a result of Mr. Chase's conversation with Canadian members, Harkness recommended the establishment of Canada as a fourth region to elect its own representative to the Board of Directors. 309 this recommendation was accepted by the Board.

Dy the Board.

The question of establishing a Stereo Division was discussed at length, and in Action 310 a Committee consisting of Oelman, Chase, Eisendrath, Hunter, G. Johnson, H. Johnson, Reich and Swann was appointed to study the matter and report at the ber 10 meeting.

In Action 311 the Board voted to continue the policy of awarding a year's free membership every five new members brought in by an individual

The meeting adjourned at 12:20 p.m.

#### Meeting No. 3

The meeting was called to order at 10:15 a.m. November 10, 1951 at The Lotos Club in New York City with the following present: Eisendrath, Harkness, Heller, Holden, Magee, Phelps, Wilson and Wolf. Mr. Chambers represented the Publications Committee and Mr. Haisses represented the Color Division. Also present by invitation were John D. Fulton and Herbert S. Leopere.

Mr. Fulton and Mr. Leopere presented an invitation to PSA to hold the 1953 Convention in

Buffalo, and Mr. Holden reported tentative invitations from other cities. Mr. Holden was requested to present formal invitations to the Board as they

Mr. Heller presented a detailed membership su Mr. Heller presented a detailed membership some many which was followed by considerable discus-sion of the dues for Life and Sustaining Members. In Action 313 it was voted that dues for Life Membership with one affiliation be raised to \$200.00

as of February 1, 1982. In Action 314 the Board reco Statement of Policy by the PS&T Editorial Board be carried in the minutes of their meetings and in of the Publications Committee.

Mr. Heller requested that only two persons, the President and the Treasurer, be considered qualified to sign Society checks, and that they be bended. asked that other officers be made co-signers. Board recommended in Action 315 that the By-Laws Committee draw up an amendment to

Considerable discussion of the proposed Stereo Division followed, and after an informal poll with an expression of their reasoning by each member, the Board voted that a Stereo Division be established. The vote was 9 in favor none opposed and two not voting. The full co-Mr. Haimes, who also wished to go on record as

livision as unnecessary. In Action 318 the Board granted \$250.00 to the

In Action 315 the Board granter 32,000 to the Stereo Division to start its operation. In Action 319 the Board approved the employ-ment by the Publications Committee of Vincent Rocca as Advertising Manager for the PSA

In Action 320 it was unanimously budget of \$1,000.00 for the Public approve a budget of Relations Committee.

In Action 321 it was voted that the Special Awards Committee be requested to issue a special scroll to Dr. Rowland S. Potter in recognition of his contributions to PSA and to photography, to be presented at the time of his retirement.

The meeting closed at 1:20 p.m.

#### Meeting No. 4

A mail business meeting, including Proposals 323 through 340, was sent out on February 14. Twenty-four members of the Board responded by the March 3 deadline and all Proposals were

approved.

Proposals 323 through 327 approved certain corrections to previous Board minutes and approved those minutes as corrected. Also approved the financial statement of January 31, 1952.

Proposal 318 approved the appointment of Dr. Herman B. Duser, EPSA, by the Mean Competition.

Herman H. Duerr, FPSA, to the Honors Committee for a full term.

tee for a full term.

Proposals J78, 329 and 330 accepted the resignation of John W. McFarlane, FPSA, from the
Honors Committee and approved the appointment
of Dr. Duerr and Dr. Carlton J. Marinus, AFSA.

Proposal 331 extended a vote of thanks from the Board to John W. McFarlane for his fine service as Chairman of the Honors Committee.
Proposal 332 approved the appointment of Lou Gibson, FPSA, to complete John McFarlane's term on the Honors Committee.

Proposal 333 approved the nomination of Driscoll, Proposal 333 approved the nomination of Priscon, Hall, Neblette, Turner and Wahlman to be the Nominating Committee. J. Philip Wahlman, APSA, was named Chairman by the Committee.

Proposal 334 approved the appointment of Lyall Cross as District Representative from Michigan, and Proposal 335 approved the appointment of Thomas B. Reed as District Representative from

Rhode Island.

Frozonal 336 approved the award of a Service

Proposal 335 approved the awar of a Service Medal to Miss Jane H. Waters. Proposal 337 approved the suspension of dues payments and the maintenance of full membership privileges for all members temporarily called into Armed Forces throughout the period of such

Proposal 338 approved the reinstatement of all temporary members of the Armed Forces who have dropped their membership since July 1, 1950, if the member so requests.

Proposal 339 recommended that Divisional pub-

lications be sent to members of the Armed Forces

Proposal 340 approved a Statement of Policy as submitted by the Publications Committee (the Committee has since offered certain amendments to this Statement to go before a future Board meeting).

## **Publications Committee Announcement**

Money is the subject of conversation at Board meetings more often than you might think, and too often the discussion ends with "It would be wonderful for the Society if we could do it, but where will we get the money?"

Services through the various Divisions or through the inter-division committees, the work of headquarters, the productiveness of every operating unit-everything could be stepped up to the great advantage of every PSA member if the treasury were a bit more prosperous.

A satisfactory financial condition for the whole Society depends considerably upon the cost of publishing PSA JOURNAL which in recent years has required nearly one-third of our entire income

Because of its vital importance, your Publications Committee has given months of intensive study to this question, and has reached several decisions. We believe it will be possible to give you a better JOURNAL in the future without taking any appreciable amount from the treasury-we hope to do it without any cost at all to the Society through the sale of more advertising and by various publishing changes.

In order to accomplish this objective, your Committee has decided to relate the size of the JOURNAL to its income which will necessitate restricting the number of pages in the next few issues. With less than 60 pages and the need for the news of the activities of many parts of the Society as well as certain other regular features, it obviously will be impossible to print the customary 32-page Special Division Features.

The question of these Features has been discussed in detail, and it has become apparent that any such features of so great length tend to make any one issue a "Special Interest" publication. The alternative is to produce what publishers call a "balanced book" with articles selected by the representatives of each Division in each issue on a planned schedule aimed at making every issue of the JOURNAL of real interest and real value to every reader. We hope that every issue will contain not only at least one article from each Division but one or more that the Divisions' JOURNAL representatives feel is so important to their group that it simply cannot be omitted.

It is expected that certain highly technical articles of special interest to various Divisions will be published for them in "Photographic Science and Technique," the Society's technical publication, which is not a Division Supplement in any sense of the word, but rather a tremendously important contributor to the Society's prestige and influence.

Accordingly, the PD Feature in the April issue will be the last to appear in this form for several months-until the financial status of the JOURNAL warrants enough pages to make the Features possible again. Articles now being prepared and edited by the Division officers for their scheduled Features will be published from month to month on a plan to be worked out by them with the Journal Editor.

We are extremely sorry that we cannot immediately provide the big, thick JOURNAL we would all like and, at the same time, so reduce the Society's expenses as to increase substantially the activities and services that can be made available to you. However, we cannot have our cake and eat it too, so for a time, we shall have to eat a slightly thinner piece. We hope-and believe-you

And please remember. Your Committee will do anything in its power to give PSA an ever better Journal. Your suggestions and comments will help to make it more nearly as you want it. We not only welcome your suggestion-we urge you to have a part in publishing your PSA JOURNAL.

HARRY YOURAN, Chairman

## Maurice H. Louis to Make Tour

A desire to foster greater interest and proficiency in amateur portraiture, as well as furthering the activities of the PSA, has prompted Maurice H. Louis, APSA, of New York, to make a four months, coastto-coast tour lecturing to camera clubs, starting in September. Under the auspices of PSA's National Lecture Program, this undertaking is the most ambitious it has attempted.

Louis is a professional photographer of over fifteen years' experience who now specializes in taking portraits of children in their homes. Having come up from amateur ranks himself, he is acutely aware of the needs of photographers who take pictures for fun, as well as profit.

The fast growing popularity of Louis' program is built on the basic conviction that there is no mystery in making good portraits, or to good photography, in general. A stimulating, working lecture and demonstration is aimed at those who need assistance most . . . the beginner and the less-experienced. Louis sets up his camera and portable, four-light system, the same equipment used by many amateurs, and discusses its proper uses.

What spare time Louis is able to take from his profession, he devotes to helping amateur photographers. He is assistant director and commentator of PSA's Portrait Portfolios, is in charge of judging portrait classes of the Print of the Month contest, and is active on the national Membership Committee.

Maurice Louis is also founder and editor of the quarterly "Portrait Pointers" which makes available the latest information on the subject in digest form and interprets lessons and problems of portraiture in direct, readable fashion.

A Cornerstone Member of PSA, he was honored with an Associateship for "educational and organizational services to photography." He holds other memberships in the Professional Photographers' Society of New York, Photographers' Association of America and Pictorial Photographers of America.

Clubs interested in scheduling Mr. Louis may contact him at 333 West 56th Street, New York 19, N. Y., or they may write Mrs. Barbara Green, FPSA, Chairman, PSA National Lecture Program, 30 Willow Street, Brooklyn 2, N. V.

BARBARA GREEN, FPSA

# COLOR IS A CHALLENGE

These Kodak Accessories can help you make the most of every color shot...indoors or out...day or night.

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FOR SHARPER PICTURES. Color often calls for slower shutter speeds, which in turn call for a rigid camera support. The Kodak Eye-Level Tripod is easy to carry (only 2 pounds), 3-section legs adjustable from 22½ inches to 5 feet. \$20. Another way to sharper, clearer pictures is the Kodak Metal Cable Release No. 5... eliminates much camera jar. Stainless steel wire covering, protected tip. Fits most shutters. 7-inch size, \$1.05; 12-inch size, \$1.30.

FOR DRAMATIC COLOR. Dramatic cloud backgrounds in the heavens can be emphasized with a Kodak Pola-Screen . . . without materially changing other tonal values or colors. Also helps to control reflections. Its handy companion, the Kodak Pola-Screen Viewer, shows you how the Pola-Screen on your lens is affecting the scene. Prices: Pola-Screen, Series IV, \$6.75; Series V, \$7.80; Series VI, \$8.80. Pola-Screen Viewer, \$6.75.

FOR SATISFYING CLOSE-UPS. Big, dramatic close-up pictures of flowers, insects, people . . . a whole new world to explore with a camera . . . are yours with a set of Kodak Portra Lenses. Prices: 1+, 2+, 3+, Series V, \$2.91 each. Series VI, \$3.46 each.

FOR SPECIAL SITUATIONS. To avoid excessive bluishness when color film is exposed under open shade or overcast conditions, a Kodak Skylight Filter will help. Another handy filter is the Kodak Daylight Filter for Kodak Type A color films. Suppose you have Type A (indoor) Kodachrome Film in your camera when the outdoors calls. With this filter you can move right out into the sunshine and shoot—with—wit changing films. Prices: Series IV, \$1.65; Series V, \$1.75; Series VI, \$2.07. Portra Lenses and Kodak Filters are easily attached to your camera with Kodak Combination Lens Attachments.

FOR NIGHT COLOR. For dramatic nighttime pictures of wildlife, of a group around a beach fire . . . or to improve the lighting effects of your daytime pictures . . . you will want to use flash. Here's where the great new Kodak Ektalux Flasholder comes "into the picture." With a special grip for easy hand-holding, the high-energy, battery-condenser-type Ektalux shoots one lamp at a time . . . or up to seven with extension units. Extension units fit tripods, stand on flat surfaces, accept clamps for









attaching to chairs or other objects. Adaptable to most flash cameras and picture-taking situations, the Ektalux is professional equipment at prices beginning at \$29.75. Extension units, \$12.40 each.

FOR GREATER SCOPE. If you own one of the Kodak Tourist f/4.5 Cameras, or a Tourist 1 f/6.3, add Kodachrome to your color repertoire with the Kodak Tourist Adapter Kit. You can then use Kodachrome (and also Kodacolor and black-and-white) in the 828 size, plus having three other negative sizes, 2½ x 3¼, 1½ x 2½, and 2½ x 2¼. Complete kit with handy pouch costs only \$13.25. If you own a Kodak Reflex Camera, its handy \$4.59 Adapter Kit lets you use No. 828 Kodachrome, Kodacolor, and black-and-white also.

FOR EXACT GUIDANCE. The Kodak Color Handbook gives the complete story on color picture taking, with detailed information on all Kodak Color Films and how to use them best. \$4. An indispensable pocket companion is the Kodak Master Photoguide. Wallet-size, it has all the essential information you need, including fastaction computers and four contrast-viewing filters. Costs only \$1.75.

FOR LONG-TIME ENJOYMENT. This Kodaslide Table Viewer, 4X lets you show your slides quickly and easily in a lighted room. Projector and screen are one unit. Three-element, Lumenized Kodak Projection Ektanon Lens, 50mm. f/3.5. Focusing knob. AC-DC, 100-120V. \$49.50. Carrying case extra. When there is more time for showing your slides, the Kodaslide Merit Projector will project them big and sharp, with surprising brilliance. Slide insertion is easy with the Merit's top-slot feed. Has Lumenized 5-inch f/3.5 Kodak Projection Ektanon Lens, 150-watt lamp, elevating knob. Costs only \$26.10. Case extra.

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EASTMAN KODAK COMPANY Rochester 4, N. Y.

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Experts' Choices For Fine Prints

No. 4 of an informative series ... how leading exhibitors choose papers to fit their salon aims

Axel Bahnsen's "Pattern Motif 283" has appeared in the Toronto, Memphis, Smithsonian Institution. Massachusetts Institute of Technology, Dayton Art Institute, and Muncie, Ind.,

salons. The subject demanded a cool-to-neutral image tone, and print stock that would retain maximum image texture and image detail. Bahnsen chose sleek, glossy Kodabromide Paper F; its pure white stock, glass-smooth surface, and tonal

qualities met all requirements.

On paper selection, Axel Bahnsen warns: "Not all experiences can be translated on the same paper or surface. The objective realistic experience demands the brilliance and range of tone values that only a glossy paper can give, whereas the more subjective emotional experiences demand a surface appropriate to the mood to be conveyed."

For photoengraving, "Pattern Motif 283" was reprinted on Kodak Medalist Paper F-the same white stock, but a slightly warmer image tone.



Reliable, high-speed Kodabromide—with its ease of manipulation, five evenly spaced printing contrast grades, and five surfaces-has long been the most popular of all enlarging papers. For high production of uniform prints, it is unsurpassed. But where speed plus flexibility of manipulation plus ease of toning is desired, it now has a robust rival in Kodak Medalist Paper. With Medalist, you can expose fully, develop briefly, and obtain a soft, fully detailed print . . . give a short exposure, and develop fully, for a crisply brilliant print . . . or pick any point in between. Thus, Medalist's four flexible-range printing grades yield a continuous range to fit any soft, hard, hard-to-print, or hard-to-dodge negative. And all four grades have the same speed. Carl Mansfield's "Minnow Catching" (to appear full-page later) is from a print on white, high-lustre Kodak Medalist J.

## KNOW YOUR KODAK PAPERS, FOR KNOWLEDGE SPELLS SUCCESS

These are the papers for fine exhibition enlargements, gift prints, home decoration, and specialized applications-in a range of types to fit your every need:

For fast printing, fine warm-black tones, and great flexibility in manipulation-Kodak Medalist Paper.

For rich neutral blacks in a top-speed paper-Kadabromide, five evenly spaced grades and four surfaces. For rich warm blacks in a moderate-speed paper-Kodak Platino Paper. Two surface choices; three print-

For widest choice of tint and surface in a low-speed paper of utmost tonal quality and adaptability to toning -brown-black Kodak Opal Paper. One printing grade. For Opal quality with twice the speed of Opal-

Kodak Ektalure Paper G.

For Opal quality in a special fine-grained surface suited equally to exhibition and reproduction-Kodak Illustrators' Special.

For photomurals, Kodak Mural R.

For transilluminated prints, Kodak Opalure Print Film and Kodak Translite Paper.

For extra-fast printing and processing-Kodak Resisto Rapid N. It's as fast as Kodabromide; and its special base allows washing and drying in ten minutes.

And for contact prints-Kodak Azo, Velox, Resisto N, and others. Each Kodak enlarging paper has a contactpaper counterpart, equivalent in type and quality.

For full details on these fine Kodak papers-tints, surfaces, weights, processing-consult the Data Book on Kodak Papers, and your Kodak dealer.



"Pattern Motif 283," Axel Bahnsen, Yellow Springs, Ohio. Exhibition print on Kodabromide Paper F (glossy, pure white stock). Reproduction print on Kodab, Medalist Paper F. The original prints, of course, possess a quality and tonal range that cannot be fully retained in ink-and halftone on high-speed printing presses. For the basis of Mr. Bahnsen's exhibition choice, see facing page.

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AMERICAN SPEEDLIGHT CORP

## 'ROUND MANHATTAN (From pg. 312)

Palisades on the opposite shore and beautiful city parks on nearby hilly upper Manhattan. Atop one of these hills is The Cloisters, a remarkable collection of medieval art and architecture housed in a structure whose design is in keeping with its contents. It is a branch of the Metropolitan Museum of Art. You can get a very attractive shot here with a standard lens, but you will get a beauty with a telephoto.

By this time you undoubtedly have seen New York's largest bridge looming up ahead, the famous \$60,000,000 George Washington Bridge spanning the Hudson between Manhattan and New Jersey. This is the second longest suspension bridge in the world, being exceeded only by the Golden Gate Bridge at San Francisco. Regardless of how many times you may have seen this structure, you will have a better impression of its size and height after passing underneath it. You can get a number of good distant views as well as several closer shots featuring the details of its structural members-shots of the "designin-steel" type.

At the foot of the huge supporting tower on the Mannattan side is the only lighthouse you will see on the trip. It is painted a bright red; it is so dwarfed by the bridge that otherwise you might miss it.

The remainder of the trip is very scenic, but there are few good picture possibilities. However, there is one more shot you will want to be sure to get-Grant's Tomb and

Riverside Church, which stand quite close together on a prominence just below 125th Street. The former is the final resting place of General Ulysses S. Grant of Civil War fame and his wife. The Church was built and endowed by the Rockefellers, and its artistic 400-foot tower rises far above all surrounding buildings. Here is another place where a telephoto will come in handy, but you can get an excellent shot with a standard lens.

These are the photographic high spots of the trip. Undoubtedly others will appeal to you. The guides will call attention to all these points of interest and many more in ample time for you to shoot as many as you wish.

## CAMERA CLUB MANUAL (From pg. 318)

The group would have a chairman, and would meet four times a year, corresponding approximately to the four seasons. At the first meeting, a list of subjects would be prepared, with the suggested angles to make them pictorial. Then members would be assigned (on basis of nearness to the subject, availability of time when lighting is proper, etc.) to obtain the pictures.

At the next meeting each member would bring in all pictures taken and the program would consist of a qualified critic to discuss the pictures, followed by general discussion by the membership, and finally, a vote as to which pictures were acceptable for the project.

These meetings would continue until the desired number of pictures had been accumulated, at which time the project would be completed, or the group could be continued to obtain additional pictures with greater specialization of subjects.

A similar project can be organized for a movie film. (To Be Continued)

## ONE OR TWO TRICKS

Now and then one is asked to do funny things in photography, and now and then one wants to do them for some fell purpose of one's own. One of my own pet hatreds is to be asked to take out one figure from a group; the usual blocking-out plan looks awful, and often the only alternative is to spend hours in working up, or even blowing-in a background with an airbrush. But there is a way that is fairly simple, and which can look very effective sometimes; make a contact positive from the group, taking care that it is of lower density and contrast than the original negative and then on the positive bleach out the wanted figure carefully with a brush and strong ferri or Farmer's. Any but extremely careless mistakes will be masked when the two are combined. If this is done with exactitude, the unwanted parts will appear as a ghost-group, with the wanted figure standing out very boldly. I have done this several times with much appreciation from xustomers, and it is specially effective in wedding groups to make the principals stand out, while not destroying the effect of a group Many other uses can be thought of also.

Printing in a background can be done on rather the same principle, provided the subject was taken on a dark background to start with; put the figure negative in contact with a sheet of slowish film in a frame, with the required background negative on top of the sandwich. Give a very short exposure, and develop softly. It is then again quite easy to remove all traces of the figure from the positive with reducer, and print from the two together. Once again, any discrepancies will be covered up, and there is no risk of harming the original negative. (A similar method using blocking-out instead of reduction is described in detail in an article by H. H. Goodchild in "B.J.," 1939, May 12th, p. 296 .- Eds.) From the British Journal of Photography, March 31, 1950, p. 157.

# PICTURE OF THE MONTH, FEBRUARY

Class	Place	Picture	Entrant	Poin
1.	1st	The Capitol in a Fog	Mrs. Esther C. Wy	5.1
	2nd	Melting Snow	Mortimer L. Friedman	3.1
	H.M.	Artist-Junior Grade	Arnold W. Wise, APSA	1.1
	H.M.	Concentration	Arnold W. Wise, APSA	(
	H.M.	R. F. D.	Mrs. Gisela Ellis, APSA	1.1
	H.M.	Storm in the Rockies	F. L. Purrington	1.1
	H.M.	Character of Distinction	Miss Dorothy E. Kilmer	1.1
	H.M.	Natani	Elmer A. Hubbard	1.1
	H.M.	Snow and Old Clapboards	Ward Hutchinson	1.1
	H.M.	Gateway to the Past	Miss Eugenia Buxton, APSA	.0
2.	Ist	Rallet	Harold Carpenter	5 1
	2nd	Morning For	David S. Cox	3.1
	H.M.	Merrymaking	Erma R. DeWitt	1.1
	H.M.	Basket Maker	Anders Sten	1.1
	H.M.	Little Nudist	Mrs. Rietta C. Scofield	
	H.M.	Textures	Harold Carpenter	5.1 3.1 1.1 1.1 .0 .0
	H.M.	Subway Entrance	Wellington Lee, APSA	1.1
3.	Ist	The Pagoda	R. M. Eisenhauer	5.1
	2nd	No Title	John L. Herzog	3.1
	H.M.	Solarized Nude	Henry Lee	1.1
	H.M.	Just Like Mother	Dr. Henry W. Super	5.1
4.	1st	Ricky	Miss Eugenia Buxton, APSA	5.1
	2nd	Fluffy	Grant Reed	3.1
	H.M.	Sue	W. J. Husband	1.1
	H.M.	Mary	Coleman Dixon	1.1
5.	1st	Seventy Plus	Dr. John W. Super	5.1
	2nd	Gertie	H. E. Andrews	3.1
	H.M.	Just Charlie	Mrs. Julia Fons	1.1
6.	Ist	Northern Lights	Harvey V. Fondiller	5.1
	2nd	Goosy Convoy	Earle W. Brown, APSA	3.1
	H.M.	Lily in the Pond	P.C.M. Eswar Babu	1.1
7.	9000	No Contest	_	-
8	Ist	Formal Glassware Design	Mrs. Rietta C. Scofield	5.1
	2nd	Sliding Home	Grant Reed	.0
	H.M.	Brick Pattern	Harvey V. Fondiller	. 0
9.	H.M.	Eskimo Mother & Child	Harvey V. Fondiller	.0

7			

	2 mages	
Pictorial	L. R. Cronhardt,	Baltimore, Md.
	C. E. Emery, APSA,	Annapolis, Md.
	R. V. George,	Towson, Md.
Portrait	S. Frumkin,	Albany, N. Y.
	R. Speck,	Albany, N. Y.
	M. Louis, APSA,	New York, N. Y.
	M. Mooney, Jr., APSA,	Baltimore, Md.
Class 8	S. P. Wright, APSA,	Springfield, Ill.
	J. Deschin, APSA,	Brooklyn, N. Y.

## Cumulative Scores Through February 1952

Fondiller	10.2	Dietze	3.2	Gring	1.2
Buxton	6.2	Munz	3.2	Husband	1.2
DeWitt.	6.2	Andrews	3.1	Lamminen	1.2
Super	6.2	Brown	3.1	Wise	1.2
Carpenter	5.1	Cox	3.1	Howard	1.1
'Eisenhauer	5.1	Herzog	3.1	Hubbard	1.1
Hall	5.1	Reed	3.1	Kidson	1.1
Potamianos	5.1	Babu	2.2	Kilmer	1.1
Scofield	5.1	Dixon	2.2	Lee, H.	1.1
Stewart	5.1	Ellis	2.2	Lee, W.	1.1
Wy	5.1	Hutchinson	2.2	McLean	1.1
Foss	4.2	Sten	2.2	Purrington	I.I
Friedman	4.2	Bleech	1.2		
Davay	3.2	Derbes	1.2		

All other entrants received .1 point for each



PSA JOURNAL, Vol. 18, May 1952

Harold Carpenter

#### Scores by States

New York	27.5	Washington	5.1	Alabama
Michigan				Indiana
California	14.9	New Jersey	3.2	Nebraska
D. C.	9.3	Illinois	2.4	Minnesota
Connecticut	8.5	Florida	2.3	Oregon
Tennessee	6.2	Mass.	2.3	Texas
Penn.	5.2	Mississippi	1.3	
Utah	5.1	Arizona	1.1	

## Cumulative Portfolio Scores

Pictori	al			Portrai	
7	9.5	39	2.3	8	4.4
41	9.4	10	1.3	9	3.1
2	5.1	8	1.2	4	2.4
1.8	5.1	27	1.2	5	2.2
16	5.1	55	1.2	10	1.2
23	5.1	56	1.2	1	1.1
52	5.1	60	1.2	2	1.1
44	3.4	6.3	1.2	15	1.1
3	3.3	19	1.1	11	.1
49	3 3	31	1.1		
20	3.2	32	.2		
25	3.2				
64	3,2				

Unless your portfolio numbers appear on the back of your print, scores you earn will not be credited to them. It is not enough to say, "I belong to the Pictorial Portfolio"—we must know the numbers because we have no portfolio records in this office and have no way of knowing unless you rell us.

## Questions and Answers

Q. Why doesn't the Certificate of Award state whether it is for First place, Second place, or Honorable Mention?

Homorable Mention!

A. Blue ribbon means First, red ribbon means Second, purple ribbon means Honorable Mention. To the uninitiated all have equal value, which is as it should be because there is so little difference between the point winning priats that difference between the point winning priats that different results.

Q. What is the deadline!

A. There isn't any deadline. Prints will be entered in the month during which they are received.

Q. If I have hung two pictures in two sulons am I in the Open Pictorial Class?

A. No. Only if you hang MORE than two pic-



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tures in MORE than two salons. If you hang one picture in four saloms, or four pictures in one salon, or two pictures in two salons you are still in Class 2, Advanced Pictorial.

Q. Where are the Rules published?

A. Page 33 of the January PSA JOURNAL, Page 134 in February.



Harvey V. Fondiller

Only one of the pictures submitted in Class 9 was worthy of special mention, namely, "Eskimo Mother & Child" by Harvey V. Fondiller, of New York City. Therefore this month's awards will York City, Therefore be limited to this one,

like the picture because it tells me Eskimo mothers and their litle boys behave about the same way as mothers and boys on my own block, and elsewhere too, I'm sure. What appeals block, and elsewhere too, I'm sure. What appeals to me most is its directness and simplicity as well as its communicativeness. It tells the observer something he either did not know or had forgotten.

The boy is shy and self-conscious in the face of the stranger photographer and the mother reassuring, proud of her offspring and generally de-lighted with the whole thing. The candid quality of the shot adds to its interest, the photographer having caught the particular moment that tells the story of a bashful, somewhat scared little boy hanging on to his mother's skirt out of desperation, and eager to get out of range of the stranger as quickly as possible. However, I would have liked to see some space around the subjects so that more details descriptive of the environment could have been included to complete the story the photographer has tried to tell.

JACON DESCRIEN, APSA.

#### Remarks

Send as many pictures as you like but BE REASONABLE! One entrant sent twenty, and while we appreciate the interest and gave him full service on every print we shudder to think of what might happen if two or three hundred of you were equally enthusiastic all at the same time Remember what Confucius say, "don't drive a willing horse to drink or break your last straw over



THE CAPITOL

Mrs. Ester Wy

Don't stick labels or other matter on the back of your prints. We can't get them off without damage, the corners of other prints get stuck under damage, the corners of other prints get stuck under them in handling, and we can't do a good job of mounting for exhibition with things stuck on the back. Don't write on the back of single weight glossy prints with a ball pointed pen. It embosees right through. Lay off the Scotch Tape. We had to borrow the Munmy Unwrapper from the Museum to get into some of the packages we received last month.

The exciest entry for us to handle is sent between 8 x 10 corrugated boards we can keep together as a unit and return in standard 9 x 12 envelopes. When everything is uniform it saves hours and hours of work and there is less chance for error.

Don't be afraid to send prints now. Nobody has a commanding lead, and there is plenty of time for you to overhaul the leaders. Get some points for your State, your Portfolios, and yourself.

JOHN R. HOGAN, Chairman.



PAGODA

R. M. Eisenhauer

## NFW MAGAZINE

A quarterly magazine, Aperture, which will be "devoted to serious thinking in photography," is being launched in San Francisco. It will be edited and published by Minor White. At the start, the format will be 6 by 9 inches, each issue will contain five or six fine reproductions and two or three articles and the subscription rate will be \$4.50 a year. The magazine will also be available in a \$25 sustaining subscription, which will include a free print by Ansel Adams.

In addition to Mr. White and Mr. Adams, the group behind the venture consists of Nancy Newhall, Beaumont Newhall, Ernest Louie, Dody Warren, Dorothea Lange, Barbara Morgan and Melton Ferris.

"The articles in Aperture are planned to be of lasting value and to represent the mature thinking of all the branches of photography," according to the announcement. Among the titles and writers scheduled for the first year are "The Caption" and "Survey of New Talent" by Mrs. Newhall; "A Working Esthetic for Miniature Camera" by Mr. White; "The Ethics of the Profession" by Mr. Adams; "Photographing the Commonplace" by Miss Lange; "Light, Motion, Camera" by Mrs. Morgan, and "Problems of a Young Photographer" by Miss Warren. Subscriptions should be sent to Aperture, 135 Jackson Street, San Fran-JACOB DESCHIN

## LETTER TO EDITOR

Bogota, Colombia, S. A.

TO THE EDITOR:

I left Canada on November 15, and came here (Bogota, Colombia) by air via Avianca, where I am employed under contract with the Government of Colombia as chief photographic technician of the Canadian Technical Mission. We have a very large photographic operation here, and I find the work and the country very interesting indeed

Photography is not utilized to the extent with which we are familiar in the United States and Canada. I find that a camera excites considerable curiosity on the streets. There are, of course, very few tourists, which makes a great deal of difference, There are several very good photo supply houses here, with a good stock on hand.

This country is literally a photographer's paradise. Bogota itself is a fascinating place. It is a city of about 600,000, located at the east end of a plateau 8,500 feet up in the Andes. A mountain range lies on the east of the city, with two great mountains, Monserate and Guadalupe, rising to 3 or 4 thousand feet right out of the city streets. The climate is quite pleasant, the temperature in our darkrooms being an unvarying 56° F. the year round.

This is a city of extreme contrasts between the old and the very new. Every morning on the way to work I pass an old church built by the Spaniards about 1530, as well as a great new steel and concrete structure just going up, that is as modern as anything in an American city.

The plateau, called the sabana, is crisscrossed by modern macadam highways, and the city streets are jammed with new automobiles and buses. Bogota might well be called the enchanted city-it is a place that is relatively unknown in the U.S. and Canada, yet the city is a hive of activity, particularly in new construction. Considering the difficulties of transportation, for instance, the progress that is being made here is astonishing. RODGER J. ROSS

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